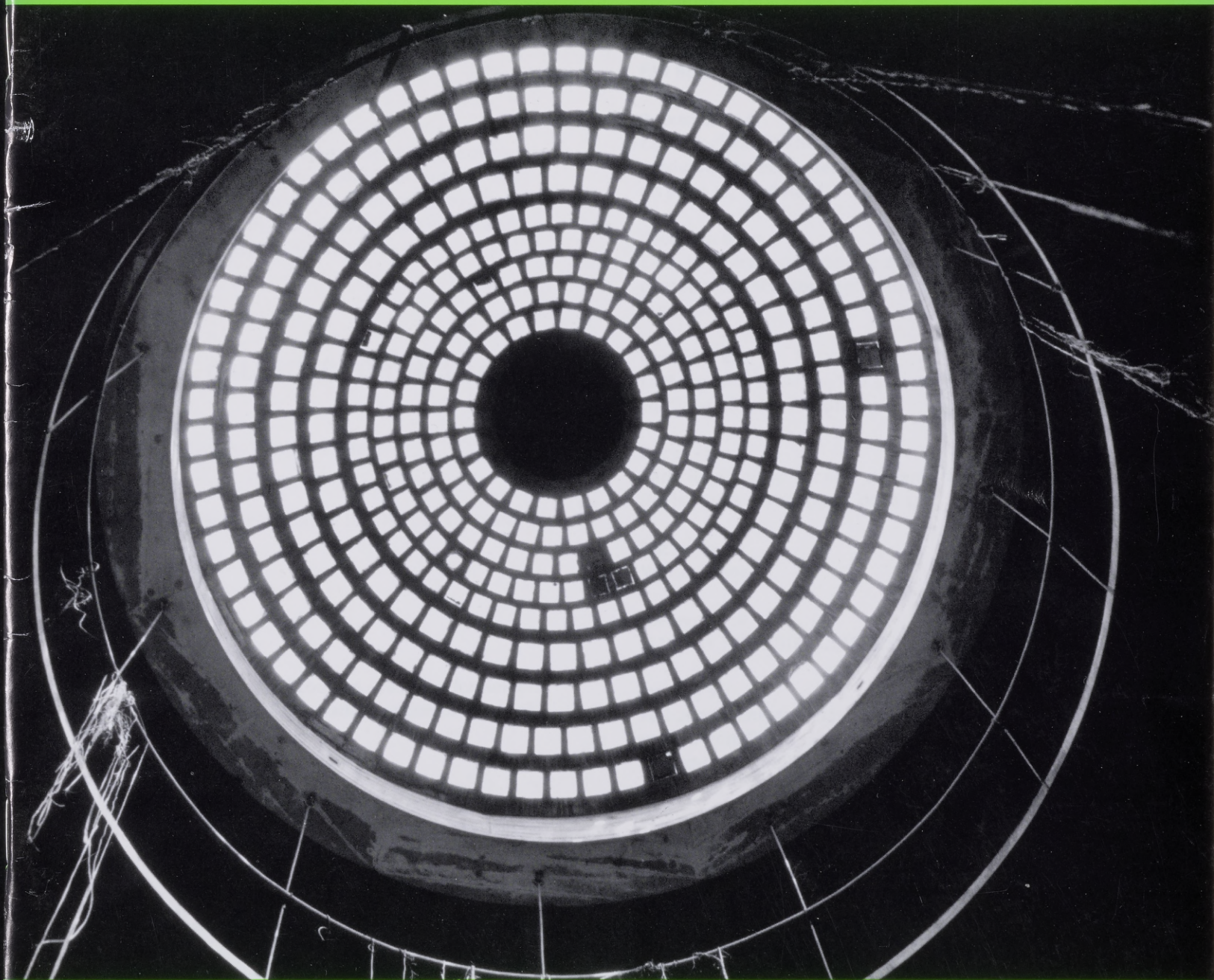


**summer2003**

**fall2003**

**spring2004**



**course catalog**  
**san francisco art institute**







## ACADEMIC CALENDAR FOR SUMMER 2003

**June 2 - 13**

SUMMER INTENSIVES

**June 16 - July 11**

#1 four week session

**July 14 - August 8**

#2 four-week session

**June 16 - August 8**

Eight-week session

**August 15 - 22**

Art writing conference

Please refer to the summer course description supplement and timetable for a complete schedule of summer 2003 courses. This information will be included in registration materials for continuing students, and copies are also available in the Registrar's Office.

## ACADEMIC CALENDAR FOR FALL 2003

**August 19 - 22**

Orientation activities for new students.

**August 25**

First day of classes. First day of late registration; late fee applies.

**September 1**

Labor Day holiday

**September 8**

Last day to register or add courses. Last day for Seniors to petition for Pass/No Pass grading option in upper division courses.

**September 22**

INSTITUTE CENSUS. Last day to drop a course; courses/sections dropped after this date are assigned a neutral "W" grade.

**October 13 - 17**

Mid-semester grading period.

**October 20**

Petitions for graduation for Spring and Summer 2004 (BFA and MFA degrees, and PB certificates), are due in the Registrar's Office; late filing fee applies after this date. Last day to apply for optional Liberal Arts component of Independent Study for Spring 2004.

**November 3**

Last day to apply to MFA or PB graduate programs for Spring, 2004 entry. Last day to apply for Studio component of Independent Study for Spring, 2004.

**November 21**

Last day to withdraw from courses/sections, including intensive courses, with a "W" grade on the transcript.

**November 18 - 21**

Early Registration for Spring, 2004 for continuing graduate degree/certificate students

**November 24 - 28**

Fall Break

**December 1 - 4**

Early Registration for Spring 2004 for continuing undergraduate degree students (see Registration instructions on page 11, for detail).

**December 8 - 12**

Early Registration for Spring 2004 for continuing non-degree students (see Registration Instructions on page 12 for detail)

**December 12**

Last day of instruction; Fall semester's January Intensives continue after Winter Break.

**Dec 15 - Jan 16**

Early Registration for new students for Spring 2004 (see Registration Instructions, page 12).

**Dec 15 - Jan 2**

Winter Break

**January 5 - 16**

JANUARY INTENSIVE CLASSES

**January 16**

Fall 2003 semester ends. Last Day to remove incomplete grades from Spring 2003; I (incomplete) grades are changed to F (failing) grades.



## ACADEMIC CALENDAR FOR SPRING 2004

### January 13 - 16

Orientation activities for new students.

### January 19

Martin Luther King holiday.

### January 20

First day of classes. First day of late registration; late fee applies.

### February 3

Last day to late register or add courses. Last day for Seniors to petition for Pass/No Pass grading option in upper division courses.

### February 13

Last day to apply to MFA or PB graduate programs for Fall, 2004 entry.

### February 16

President's Day holiday.

### February 17

INSTITUTE CENSUS. Last day to drop a course; courses/sections dropped after this date are assigned a neutral "W" grade.

### March 1

Financial aid priority date and Cal Grant filing deadline for 2004 - 2005 academic year. Petitions for graduation in Fall, 2004 (PB certificates and BFA degrees) are due in the Registrar's Office. Late filing fee applies after this date.

### March 9

Last day to apply for optional Liberal Arts component in Independent Study for Summer 2004 or Fall 2004.

### March 8 - 12

Mid -semester grading period.

### March 15 - 26

Spring Break. MARCH INTENSIVE CLASSES.

### March 30

Last day to apply for studio component of Independent Study for Summer 2004 or Fall 2004.

### April 19

Last day to withdraw from courses/sections, including intensive courses, with a neutral "W" grade on the transcript. Last day to apply for to PB graduate program for Fall 2004 entry.

### April 20 - 30

Early Registration for Fall 2004 for continuing degree/certificate students.

### May 3 - 7

Early Registration for Fall 2004 for continuing non-degree students.

### May 3 - Aug 2

Early Registration for Fall 2004 for new students.

### May 14

Semester ends. Last day to remove incomplete grades from Fall 2003; I (incomplete) grades are changed to F (failing) grades.

### May 21 - June 30

Annual MFA Exhibition at Fort Mason.

### May 29 - June 6

Spring Show PB and BFA exhibition at SFAL.

### May 29

Annual Commencement.



# TABLE OF CONTENTS

## ACADEMIC CALENDARS

Summer 2003 **1**  
Fall 2003 **1**  
Spring 2004 **2**

## GENERAL INFORMATION

Summer 2003 **4**  
Fall 2003 **5**  
Spring 2004 **5**

## CONCURRENT REGISTRATION **7**

## REGISTRATION INSTRUCTIONS

Summer 2003 **8**  
Fall 2003 **10**  
Spring 2004 **11**

## TUITION AND FEES

Summer 2003 **13**  
Fall 2003 **14**  
Spring 2004 **14**

## INTENSIVE COURSES **17**

## UNDERGRADUATE DEGREE REQUIREMENTS **17**

## UNDERGRADUATE COURSE DESCRIPTIONS **19**

Art History **19**  
Community Opportunity/Programs **21**  
Digital Studies **22**  
English **26**  
English as a Second Language **26**  
Filmmaking **27**  
History **30**  
Humanities **30**  
Interdisciplinary **30**  
Mathematics **34**  
Mobility Program **34**  
New Genres **34**  
Drawing **37**  
Painting **38**  
Photography **40**  
Printmaking **45**  
Science **48**  
Sculpture **48**  
Social Science **50**

## SUMMER MFA DEGREE REQUIREMENTS **51**

## MFA DEGREE REQUIREMENTS **52**

## POST-BACCALAUREATE CERTIFICATE REQUIREMENTS **52**

## GRADUATE COURSE DESCRIPTIONS **53**

## MA/CURATORIAL STUDIES CURRICULUM **55**

## SUMMER 2003 REGISTRATION FORM **57**

## KEY TO ABBREVIATIONS

ARTH Art History  
CO Community Opportunities  
CS Critical Studies  
DM Digital Media  
DR Drawing  
ENGL English  
ESL English as a Second Language  
FM Film  
GR Graduate  
HUMN Humanities  
IN Interdisciplinary  
MATH Mathematics  
NG New Genres  
PA Painting  
PB Post-Baccalaureate  
PH Photography  
PR Printmaking  
SC Sculpture  
SCIE Science  
SGR Summer Graduate Program  
SOCS Sociology

R-CDM Center for Digital Media  
R-CDM<sub>2</sub> Digital Media (Classroom 2)  
R-CDM<sub>3</sub> Digital Media (Classroom 3)  
R-CR McMillan Conference Room  
R-FM<sub>2</sub> Filmmaking Avid room (on mezzanine)  
R-LH Lecture Hall  
R-PA Painting Department Office (next to studio 117)  
R-PSR Photo Seminar Room, above Studio 16A  
R-SC Sculpture/Ceramic Sculpture Department Office  
R16A Photo Studio (up stairway, past Student Services)  
R16B Seminar Room (up stairway, past Student Services)  
R16C Digital Media Studio (up stairway, past Student Services)  
R102 Tutoring Center in the tunnel behind the Francisco Street stairs  
R701 701 Chestnut Street, seminar room  
S701 701 Chestnut Street, graduate studios  
3LH Third Street Lecture Hall  
3SR1 Third Street Seminar Room #1  
3SR2 Third Street Seminar Room #2  
3SR3 Third Street Seminar Room #3  
3SR4 Third Street Seminar Room #4  
TBA To be arranged



## GENERAL INFORMATION SUMMER 2003

The following policies and procedures are excerpted from the *SFAI Campus Handbook* and are appropriate for the various activities related to registration for classes.

### ADMISSION

Summer 2003 courses are open to new and continuing degree students and to non-degree students, provided that the stated prerequisites are met to the satisfaction of the instructor, and the course is appropriate to the student's degree program. Course enrollment is further subject to space availability.

### COLLEGE CREDIT UNITS AND TRANSCRIPTS

Credit is offered as the semester unit. Undergraduate courses are numbered 1-399. Graduate courses are numbered 500-599 and are available only to students admitted to the Art Institute's graduate programs. Grade reports for courses taken during the summer term are sent three to four weeks after the end of the term. If an official transcript is required, please complete the request for an official transcript available in the Registrar's Office.

### POLICY STATEMENT

All students are urged to read the general regulations found in the *Student Handbook* and the *Course Catalog*. Unfamiliarity with sections pertaining to their interests and requests does not excuse students from the obligation to follow the described policies and procedures.

Although every effort has been made to ensure the accuracy of the *Student Handbook* and the *Course Catalog*, students are advised that the information contained in them is subject to change. **The Institute reserves the right to change any curricular offering, policy, requirement or financial regulation whenever necessary and as the requirements of the Institute demand.**

Through the Variance Petition process, the Variance Committee may grant reasonable exceptions to undergraduate academic regulations. All exceptions to academic regulations/curricular requirements for MFA and PB students must also be approved by the Graduate Program Director. The Vice President for Finance and Administration has established a similar process for financial matters and may have requirements over and above those set out in academic regulations.

## CHANGES AND ADDITIONS TO COURSE CATALOG

Note: Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc.

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time and/or place of any course offering

### NON-DISCRIMINATION POLICY

It is the policy of the San Francisco Art Institute to provide all students and staff with equal educational, financial aid, and employment opportunities in all its programs and activities regardless of religion, race, national or ethnic origin, gender, sexual orientation, age, or disability. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President for Finance and Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Students with *documented* learning disabilities requiring specific accommodations should see the Academic Advisor prior to registration. Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made. The Graduate Center is wheelchair accessible.



## GENERAL INFORMATION FOR FALL 2003 AND SPRING 2004

The following policies and procedures are excerpted from the *SFAI Campus Handbook* and are appropriate for the various activities related to registration for classes.

### REGISTRATION

Registration is the means by which a person officially becomes a student at the Institute. Registration is always in relation to one of the approved semesters/terms of the Institute. Registrants are further identified by degree, class and major. Continuing students are urged to register in advance of a semester/term (Early Registration) and to take advantage of course selection by registering by appointment (priority established by units earned) during Early Registration. Registration beginning with the first day of classes is Late Registration. Dates and procedures for registering are found on the Fall 2003 and Spring 2004 Registration Instructions and Calendars.

Students returning from a leave of absence or from one of the off-campus programs authorized by the Institute, as well as students enrolled in the previous semester, are considered "continuing" students; however, students advancing to a higher degree or certificate program are considered "new" students in that higher program. Individuals registering for the first time at the Institute are considered "new" students. Returning students who have voluntarily or involuntarily withdrawn from the Institute must re-apply at the Admissions Office and follow the dates and procedures describing registration for "new" students.

### ACADEMIC ADVISING

Academic advising at the Art Institute is a continuing process of assisting students in degree planning and course selections. Graduate and Post-Baccalaureate advising is mandatory prior to every registration (after the first semester), and the signature of the Graduate Program Director is required on the registration form.

Undergraduate advising is not mandatory; at critical points in the degree program, however, the Academic Advisor will notify the student in writing that a meeting is recommended, and attendance is noted.

For newly admitted undergraduates, advising begins with the Admissions Counselor at the time of first registration. New transfer students receive a Curriculum Record listing courses accepted in transfer and course requirements and electives remaining.

For continuing students, an updated Curriculum Record is provided in a registration packet in advance of registration. The packet will contain information specific to each student; the date, day and time of Early Registration, and any notice recommending that the student meet with the Academic Advisor prior to registering. At other times during the year, a student may receive notice to meet with the

Academic Advisor because of unsatisfactory academic progress. It is strongly recommended that every undergraduate meet with the Academic Advisor prior to registering to assure the successful and timely completion of all degree requirements.

### ADDING AND DROPPING COURSES

Students may add or drop courses only by filing a written notice of program change (add/drop) with the Registrar. Changing from one section to another of the same course requires adding and dropping. Courses may be added only during the first two weeks of the semester; courses may be dropped through the fourth week of the semester. After the fourth week, a student may withdraw from a course until the eleventh week, and a neutral "W" symbol is assigned; after the eleventh week, an "F" will be assigned. Please consult the Academic Calendar in this booklet for the exact dates for adding, dropping and withdrawing from classes.

It is always the student's responsibility, however, to notify the Registrar's Office and complete appropriate forms when dropping or adding courses, or withdrawing from the Institute.

### ADDING/DROPPING INTENSIVE COURSES

Unlike regular semester-long courses, intensive courses may be late added after the second week of the semester, on a space available basis, until the first class meeting of the intensive course.

**Unlike regular semester-long courses, however, intensive courses may not be dropped after the fourth week of the semester.** For example, if you are registered in an intensive course beginning with the fourth week of the semester, you may no longer drop the course. You may only withdraw from the course until the eleventh week, receiving a neutral "W" grade. If you withdraw after the eleventh week, an "F" grade is assigned.

Please consult the Academic Calendars for Fall 2003 or Spring 2004 for the exact dates for adding, dropping and withdrawing from intensive courses.

### WITHDRAWING FROM THE INSTITUTE

Students wishing to permanently withdraw from the Institute must formalize their request on a form available from the Registrar's Office. Please consult the form or the *Student Handbook* for further discussion of the policy and procedures. Please consult the Academic Calendar and Refund Policy/ Schedule for information related to the date of withdrawal.

**Absence from classes, non-payment of fees, or verbal notification (without written notification following) will not be regarded as official notice of withdrawal from the Institute.**



## LEAVE OF ABSENCE FROM THE INSTITUTE

Students wishing to temporarily discontinue registration at the Institute must formalize their request on a form available from the Registrar's Office. Please consult the form or the *Student Handbook* for further discussion of the policy and procedures.

Students who are new to the Institute for the semester cannot be granted a leave, but will have their term of entry to the Institute deferred. Completing the form is required, however, if the student has enrolled and begun attending classes.

**Absence from classes, non-payment of fees, or verbal notification (without written notification following) will not be regarded as official notice of leave of absence from the Institute.**

International students follow a different leave policy, as required by the Immigration and Naturalization Service (see section following).

## INTERNATIONAL STUDENTS

In order to maintain F-1 status and I-20 certification by the Institute, international students must carry a full-time load of courses (a minimum of 12 semester units at SFAI) each semester of registration. The only automatic exception is graduating seniors in their last semester and graduate students in their fifth semester.

A leave of absence maybe is available to international students following rules provided by the Immigration and Naturalization Service. A leave may be granted only after the completion of one academic year in the school issuing the I-20 certificate, and only for one semester. Additional leaves are for emergencies only. All leaves require leaving the United States.

## ENGLISH CONDITIONAL ADMISSION

Students who score between 500-600 on the TOEFL exam are accepted conditionally to the Art Institute and are required to enroll for two semesters in the English as a Second Language (ESL) course.

Additionally, students who score greater than 500 but less than 549 on the TOEFL exam are required to enroll in a 4-week intensive ESL course prior to the first day of their first term at SFAI. Details of available ESL Intensive courses are available from the Office of Admissions.

In addition, there may be restrictions on the number of units and courses taken concurrently with ESL. Students who fail ESL the first semester are required to repeat the course for a second semester. English as a Second Language is a degree requirement for anyone accepted conditionally at SFAI. Failure to pass the course after the second semester can result in dismissal.

## COMPETENCY EXAMINATIONS

(Not for credit, to satisfy graduation requirements only.)

### **Competency Examination in Written English**

Entering SFAI undergraduate students are required to take the English Competency Examination and subsequently follow any course adjustments dictated by the results of the examination. Students who need academic assistance may be directed to the Center for Individual Learning or to the Writing Skills Workshop (ENGL-10), a no-credit/no-fee course.

### **Assessment in Undergraduate Liberal Arts Courses**

The primary means of assessment in undergraduate liberal arts courses in the humanities and the social sciences shall consist of take home expository essays which test the students' understanding of course materials. Generally speaking, instructors will assign approximately ten to fifteen pages of written work in no fewer than two essays, and at their discretion, may also assign examinations where appropriate.

## POLICY STATEMENT

All students are urged to read the general regulations found in the *Student Handbook* and the *Course Catalog*. Unfamiliarity with sections pertaining to their interests and requests does not excuse a student from the obligation to follow the described policies and procedures.

Although every effort has been made to ensure the accuracy of the *Student Handbook* and the *Course Catalog*, students are advised that the information contained in them is subject to change. The Institute reserves the right to change any curricular offering, policy, requirement or financial regulation whenever necessary and as the requirements of the Institute demand.

Through the Variance Petition process, the Variance Committee may grant reasonable exceptions to undergraduate academic regulations. The Variance Petition is available in the Registrar's Office. All exceptions to academic regulations/ curricular requirements for MFA and PB students must also be approved by the Graduate Program Director. The Vice President for Finance and Administration has established a similar process for financial matters and may have requirements over and above those set out in academic regulations.



## GRADUATION RATE

In 2002-2003, the completion or graduation rate for students who entered SFAI in the Fall of 1997 as freshmen from high school with no previous college credit, and enrolled as full-time students, was 33%. The Student Right-to-Know Act requires every post-secondary school in the country to disclose this information; however, SFAI would like to add that the disclosed statistic does not recognize that at least three-quarters of each year's entering class, are transfers students. The overall completion rate for students who entered SFAI in the Fall of 1997 was 57%.

## CHANGES/ADDITIONS TO THE COURSE CATALOG

Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc.

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. cancel any class because minimum enrollment has not been met;
2. change instructors;
3. change the time and/or place of any course offering.

## CONCURRENT REGISTRATION

Effective Fall 1997, courses taken concurrently at neighboring, accredited colleges and universities may not be applied to degree requirements and electives at SFAI if these same courses are available at the Art Institute. Concurrent enrollment cannot be used to constitute full-time status at the Art Institute when that status is required for financial aid, scholarships, flat tuition rate or immigration status. Concurrent registration may not be used at all during senior residency. It may be used while on leave. Please consult the Registrar's Office for details.

## NON-DISCRIMINATION POLICY

It is the policy of the San Francisco Art Institute to provide all students and staff with equal educational, financial aid, and employment opportunities in all its programs and activities regardless of religion, race, national or ethnic origin, gender, sexual orientation, age, or disability. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President for Finance and Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Students with *documented* learning disabilities requiring specific accommodations should see the Undergraduate Academic Advisor. Qualified disabled students who require special accommo-

dation in order to participate in the Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made. The Graduate Center is wheelchair accessible.

## STUDENT HEALTH INSURANCE

SFAI provides a student accident and health insurance program. All degree-seeking students who are enrolled in six or more units and all international students will be automatically enrolled, and their SFAI accounts will be charged. The annual premium for 2003-04 is \$776: \$323 for fall, and \$454 for spring and summer. Only students who have other insurance may waive this coverage. A waiver form and supporting documentation must be submitted to the Student Accounts Office no later than September 22, 2003, in order to delete the charges. For students who enroll for Spring 2004, the waiver must be returned by February 17, 2004. Waivers, once granted, are valid for the entire 2003-04 academic year. All students participating in the program will be given a brochure describing benefits, procedures, etc. Students who wish to enroll a spouse or children or who are taking less than six units and wish to enroll voluntarily should contact Student Services for rates and application forms. For information regarding coverage, claim forms, etc., contact the Student Services Office or Somerton Student Insurance Services (800-853-5899). Directories of preferred providers are available in Student Services, Reception, Library, Security, and from the Area Managers.

## MFA/PB STUDIO SPACE

All MFA and Post-Baccalaureate students are provided with studios. MFA students are provided a studio for four semesters and PB students for two semesters. Continuing students must submit a studio reservation form by early registration in order to reserve a space for the following semester. MFA students remaining in the program for a fifth or sixth semester will be allowed a studio only after full-time MFA and PB students in semesters one through four are housed. Exceptions will be made for spring entry MFA students whenever possible. Students must be registered for a minimum of nine credit units to be eligible for a studio. Students on leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the Studio Manager to reserve studio space upon their return. Studios are accessible 24 hours and during the summer, except for graduating students.



## MA CURATORIAL STUDIES WORKSPACE

All MA Curatorial Studies Students are provided with workspace in SFAI's Walter and McBean Galleries for four semesters.

### FACILITY INFORMATION BY DEPARTMENT

**Digital Media:** The Center for Digital Media has 37 Apple G4 computers with extensive peripherals. We have a large format ink-jet printing facility housing one Epson 9500 44" printer, and one 24" Epson 7500 printer. Printing is by appointment, and pricing is based on material costs per linear foot. We also have a dedicated 3D lab with 11 SGI Octane machines running MAYA 3D animation software. The CDM has one dedicated audio/video dub suite accommodating most analogue and digital formats.

Orientations for the CDM Lab are mandatory, and are provided at the beginning of each semester. Training for the Dub room is by appointment only, and keys for this room are available for 24-hour periods after completing a test

**Ceramics:** Limited space is available. See Graduate Program Director and Area Manager regarding space and facilities use.

**Filmmaking:** The Filmmaking Department has an area at the Third Street Studios which includes two 16mm editing suites, one with a six plate Steenbeck and one 8 plate Kem Flatbed. It also has a screening/lecture room, a shooting studio with both a blue& black screen, and an installation space for time based work, as well as access to several group Final Cut Pro stations at the facilities.

**New Genres:** Equipment and limited space are available. See Department Manager regarding space and facilities use.

**Photography:** The department has dedicated one B&W and one color darkroom which can be reserved only by MFA students. MFA students can reserve two nights a week for B&W late night printing. After training, both MFA and PB students can print late night on the 42" color and/or black-and-white processor.

**Printmaking:** During the regular semester, the main studios in the Printmaking dept are accessible 24 hours a day, 7 days a week, by currently enrolled Printmaking Students and graduate printmaking students. Monitors are on duty from 9am - 7pm for equipment checkout. Please see the Area Manager regarding facilities use and any other questions.

**Sculpture:** Limited space is available. See Graduate Program Director and Area Manager regarding space and facilities use.

**Liberal Arts:** The writing lab is open throughout the academic year to assist students with writing assignments in both academic and studio courses. See the monitor for hours and sign-up information.

## REGISTRATION INSTRUCTIONS FOR SUMMER 2003

Registration is the means by which a person officially becomes a student at the Institute. Registration is always in relation to one of the approved semesters or summer term of the Institute. Registration, as well as changing registration by adding or dropping courses, requires an appropriate form to be filed with the Registrar's Office. The date on which the completed form is filed determines the appropriate academic or financial result of the action.

The Art Institute does not automatically drop students who elect not to attend following registration. Consequently, it is always the student's responsibility to notify the Registrar's Office when adding or dropping a course or withdrawing from all courses for the term.

Continuing degree and certificate students of the Institute should take advantage of the priority date and time assigned for their Fall 2003 early registration and register for the Summer 2003 term at the same time.

When considering registering or adding a course, please also be aware of the Tuition Refund Policy governing the financial result of dropping one course or all courses for the summer term.

### EARLY REGISTRATION FOR CONTINUING DEGREE AND NON-DEGREE STUDENTS

All students are encouraged to register well in advance of the beginning of classes in order to take full advantage of course selection; many classes fill early. The following are *early registration dates*:

MFA and PB students:	April 28-May 2
BFA students:	May 5-May 9
Non-degree students:	May 12 onwards

Registration continues until the first day of each class.

### REGISTRATION IN PERSON

Registrations are accepted in the Registrar's Office between the hours of 10:00 a.m. and 3:00 p.m. PST, Monday through Friday. The office is located just inside the Francisco Street entrance on the balcony overlooking the sculpture area.

### REGISTRATION BY PHONE

Registration by phone using American Express, MasterCard or Visa is accepted by calling the Registrar's Office at 415.749.4535 between 10:00 a.m. and 3:00 p.m. PST, Monday through Friday. Please have your credit card number and expiration date ready. In addition, be prepared to provide all the required information for the registration form. You will find the form at the back of this booklet.



## REGISTRATION BY FAX

To register by fax using American Express, MasterCard or Visa, please dial 415.749.4579 between the hours of 10:00 a.m. and 3:00 p.m. PST, Monday through Friday. Please fill out and fax the registration form at the back of this booklet. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner.

## REGISTRATION BY MAIL

To register by mail using American Express, MasterCard or Visa, please fill out and mail the registration form at the back of this booklet. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner. Mail the completed form to:

San Francisco Art Institute  
Office of the Registrar  
800 Chestnut Street  
San Francisco, CA 94133-2299

## ADDING AND DROPPING COURSES

After registering, students may add or drop courses only by filing a written notice of program change (add/drop form) with the Registrar's Office. Changing from one section to another of the same course requires adding and dropping. Courses may be added up to and including the first meeting of the class; courses may be dropped at any time. When considering adding and/or dropping a course, please be aware of the financial policies related to these actions for the Summer 2003 term. **Please consult the sections "Dropped Classes by Degree Students" or "Dropped Classes by Non-Degree Students" (pp.14-15).** The date of filing a completed add or drop form in the Registrar's Office determines the appropriate academic and financial result of the filing.

## COMPLETE WITHDRAWAL FROM ALL COURSES

After registering or adding courses, students may withdraw at any time from all courses in the Summer 2003 term only by filing a written notice of dropping all courses (drop form). **Please consult the sections "Complete Withdrawal by Degree Students" or "Complete Withdrawal by Non-Degree Students" to be informed of the refund policy for this action.** The date of filing a completed drop form for all courses in the Registrar's Office determines the appropriate academic and financial result of the filing.

## FINANCIAL AID

Financial aid is available to degree-seeking students enrolled for six or more credit units (normally two classes). **Students must remain enrolled for at least six credit units per term regardless of the starting date of the class.** A student who drops below six credit units during the term will lose eligibility to receive financial aid for that term, and any aid disbursed will be removed from the student account. Please contact the Financial Aid office at 415-749-4520 for more information.

## REFUNDS

During the term, if the student receives Financial Aid awards in excess of the tuition costs, the student will receive a refund check. **A student that drops below six credit units per term must repay any refunds given to them.**

A student who owes a balance on his account will be barred from future attendance and may not receive a transcript until the account balance has been paid in full.

Financial Aid recipients considering a reduction in course-load are strongly encouraged to consult with a financial aid counselor prior to taking any action.

## BRIDGE LOANS

Bridge Loans are not available during the current award year. The student is responsible for budgeting expenses accordingly while waiting for any refund checks.

## FACILITIES ACCESS

For students who are registered in fall semester classes but are not registered in summer classes, there is a \$300 (or \$100/month) fee for summer departmental facility use. There is no fee for students registered in summer classes.

Facilities access and summer hours vary from department to department. Community Education classes and the Young Artist Program as well as credit-based, two-week intensives and special public programs are scheduled during the summer session. These programs and classes may affect facility availability during certain periods. Contact the area manager for information regarding hours, safety training, and space/facility use.



# REGISTRATION INSTRUCTIONS FOR FALL 2003

## CONTINUING STUDENTS

Registration packets are placed in students' mailboxes approximately one to two weeks prior to the beginning of registration; a registration letter in the packet provides information specific to each student.

MFA/PB students register April 28-May 2 according to semester. All MFA/PB students MUST obtain the Graduate Program Director's signature on the form before registering; tentative course selections should be thought out in advance of your advising appointment. **Please consult your registration letter for your specific time and day for MFA/PB advising followed by registration.**

BFA students register by appointment May 5-May 9. Registration priority is determined by units earned plus units in progress for Spring 2003. **Please consult your registration letter for your specific time and day for registration.** BFA students may also register AFTER their assigned appointment.

Academic advising is available by appointment throughout registration and add/drop. Please consult information outside the offices (on the mezzanine) of the Undergraduate Advisor or Graduate Program Director for appointments.

### **When you register...**

If the course you request is full, you may be able to gain entrance by obtaining the signature of the instructor on an add/drop form. Most classes have a few additional places available at the instructor's discretion; once these places are taken, however, the instructor's signature cannot be honored.

If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the Academic Advisor. Prerequisites, if any, are listed in the course description of each course in this publication.

If you have past due bills or fines, you will not be permitted to register. Notice of these problems is indicated on your registration letter which is included in your packet. PLEASE REMOVE THESE "HOLDS" before coming to registration.

**Continuing Non-Degree (ND)** students register May 12-16 in the Registrar's Office.

## NEW STUDENTS

CALL 1.800.345.SFAI TO SELECT YOUR FALL CLASSES. NEW STUDENT REGISTRATION BEGINS MAY 12 AND CONTINUES THROUGH AUGUST 22, 2003.

Please read the following "Guidelines for Class Selection" before calling to make your registration appointment. You may register for classes in person or over the phone beginning May 12, 2003. You must be prepared to choose a tuition payment option (see page 18) and make an initial non-refundable tuition deposit of \$100 (BFA) and \$300 (PB, MFA, MA) prior to (or at the time of) registration.

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you register as early as possible.

## DEFERRAL/WITHDRAWAL

Early-registered new students who will not attend MUST withdraw in writing by August 22, 2003. The \$100 registration fee is not refundable for any reason. Students deferring entry regardless of registration status may receive credit for the \$100 registration fee in any of the two succeeding terms only if the request for deferral is received by August 22, 2003.

## LATE ARRIVAL FOR FALL 2003 SEMESTER

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

# Guidelines for Class Selection

## NEW FRESHMAN—FALL 2003

**1.** Read the course catalog. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

Period I 9:00am-11:45am  
Period II 1:00pm-3:45pm  
Period III 4:15pm-7:00pm  
Period IV 7:30pm-10:15pm



**2.** Choose classes which apply toward your degree. We strongly recommend that you enroll in three studio and two academic classes your first semester.

#### Three Studio Courses:

**First Year Interdisciplinary Core** (required)

**Core Studio Elective** (required) from the menu on page 33; a student may take 3 units of Core Studio Elective in the first semester OR 6 units in the second semester;

#### Studio elective

**Two Academic classes:**

**English Composition A**, followed in the next semester by **English Composition B**

**Art History A** (depending upon language skills), followed in next semester by **Art History B**

Note: Art History A and B and English Composition A and B must be taken in sequence.

New students who do not have prior college credit for English Composition must enroll in English Composition A their first semester at SFAI. A writing examination will be given annually to confirm that students are properly enrolled.

Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit will enroll in beginning classes (100 series). Courses in the 300 series are restricted to upper-division students only.

**3.** Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

#### NEW TRANSFER STUDENTS—FALL 2003

**1.** Read the course catalog. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

Period I	9:00am-11:45am
Period II	1:00pm-3:45pm
Period III	4:15pm-7:00pm
Period IV	7:30pm-10:15pm

Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

**2.** Choose classes which apply toward your degree. Refer to your Transfer Evaluation Form/Curriculum Record to determine which requirements remain. This is especially critical for Liberal Arts classes. If you have not received your Transfer Evaluation Form/ Curriculum Record, please

contact the Office of Admissions. Before enrolling in Methodologies of Modernism, you must complete two semesters of Western Civilization or equivalent courses including pre-20th century European history, philosophy and literature as well as English composition. At SFAI, the Western Civilization requirement is satisfied by taking the two-course sequence Western Civilization A and Western Civilization B. If you have not taken these classes elsewhere, you must enroll in Western Civilizations A/B (HIST-100/101) before taking Methodologies of Modernism (HUMN-300/301). It is important to find a balance between academic classes and studio classes. We recommend that you enroll in three studio and two academic classes your first semester if possible. Courses in the 300 series are restricted to upper-division students only.

New students who do not have prior college credit for English Composition must enroll in English Composition A during their first semester at SFAI.

**3.** Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

#### NEW PB AND MFA STUDENTS—FALL 2003

New MFA, MA and PB students may select their classes beginning May 12, 2003, by phone or in person. Call the Admissions Office for an appointment. An outline of PB, MFA, and MA curricular requirements can be found on pages 52-56 of this course catalog.

## REGISTRATION INSTRUCTIONS FOR SPRING 2004

#### CONTINUING STUDENTS

Registration packets are placed in students' mailboxes approximately one to two weeks prior to the beginning of registration; a registration letter in the packet provides information specific to each student.

**MFA/PB/MA** students register November 18-21 according to semester priority. ALL MFA/PB/MA students MUST obtain the Graduate Program Director's signature on the form before registering; tentative course selections should be thought out in advance of your advising appointment. **Please consult your registration letter for your specific time and day for MFA/PB advising followed by registration.**

**BFA** students register by appointment December 1-4. Registration priority is determined by units earned plus units in progress for Fall 2003. **Please consult your registration letter for your specific time and day for registration.** BFA students may also register AFTER their assignment appointment.



**Academic advising** is available throughout registration and add/drop by appointment. Please consult information outside the offices (on the mezzanine) of the Undergraduate Advisor or Graduate Program Director for appointments.

#### **When you register...**

If the course you request is full, you may be able to gain entrance by obtaining the signature of the instructor on an add/drop form. Most classes have a few additional spaces available at the instructor's discretion; once these spaces are taken, however, the instructor's signature cannot be honored.

If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the Academic Advisor. Prerequisites, if any, are listed in the course description of each course in this publication.

If you have past due bills or fines, you will not be permitted to register. Notice of these problems is indicated on your registration letter which is included in your packet. PLEASE REMOVE THESE "HOLDS" before coming to registration.

**Continuing Non-Degree (ND)** students register December 8-12 in the Registrar's Office.

#### **NEW STUDENTS**

**CALL 1.800.345.SFAI TO SELECT YOUR SPRING CLASSES. NEW STUDENT REGISTRATION BEGINS DECEMBER 8 AND CONTINUES THROUGH JANUARY 16, 2004.**

Please read the following "Guidelines for Class Selection" before calling to make your registration appointment. You may register for classes in person or over the phone beginning December 10, 2003. You must be prepared to choose a tuition payment option (see pages 18) and make an initial non-refundable tuition deposit of \$100 (BFA) and \$300 PB, MFA and MA prior to (or at the time of) registration.

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you register as early as possible.

#### **DEFERRAL/WITHDRAWAL**

Early-registered new students who will not attend **MUST** withdraw in writing by January 20, 2004. The registration fee is not refundable for any reason. Students deferring entry regardless of registration status may receive credit for the \$100 registration fee in any of the two succeeding terms only if the request for deferral is received by January 16, 2004.

#### **LATE ARRIVAL FOR SPRING 2004 SEMESTER**

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

### **Guidelines for Class Selection**

#### **NEW FRESHMEN—SPRING 2004**

**1.** Read the course catalog. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

Period I 9:00am-11:45am

Period II 1:00pm-3:45pm

Period III 4:15pm-7:00pm

Period IV 7:30pm-10:15pm

**2.** Choose classes which apply toward your degree. We strongly recommend that you enroll in three studio and two academic classes your first semester.

#### **Three Studio Courses:**

**First Year Interdisciplinary Core** (required)

**Core Studio Elective** (required) from the menu on page 33; a student may take 3 units of Core Studio Elective in the first semester OR 6 units in the second semester;

#### **Studio elective**

#### **Two Academic classes:**

**English Composition A**, followed in the next semester by **English Composition B**

**Art History A** (depending upon language skills), followed in next semester by **Art History B**

Note: Art History A and B and English Composition A and B must be taken in sequence.

New students who do not have prior college credit for English Composition must enroll in English Composition A their first semester at SFAI. A writing examination will be given annually to confirm that students are properly enrolled.

Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit will enroll in beginning classes (100 series). Courses in the 300 series are restricted to upper-division students only.

**3.** Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.



## NEW TRANSFER STUDENTS—SPRING 2004

**1.** Read the course catalog. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

Period I	9:00am-11:45am
Period II	1:00pm-3:45pm
Period III	4:15pm-7:00pm
Period IV	7:30pm-10:15pm

Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

**2.** Choose classes which apply toward your degree. Refer to your Transfer Evaluation Form/Curriculum Record to determine which requirements remain. This is especially critical for Liberal Arts classes. If you have not received your Transfer Evaluation Form/ Curriculum Record, please contact the Office of Admissions. Before enrolling in Methodologies of Modernism, you must complete two semesters of Western Civilization or equivalent courses including pre-20th century European history, philosophy and literature as well as English composition. At SFAI, the Western Civilization requirement is satisfied by taking the two-course sequence Western Civilization A and Western Civilization B. If you have not taken these classes elsewhere, you must enroll in Western Civilizations A/B (HIST-100/101) before taking Methodologies of Modernism (HUMN-300/301). It is important to find a balance between academic classes and studio classes. We recommend that you enroll in three studio and two academic classes your first semester if possible. Courses in the 300 series are restricted to upper-division students only.

New students who do not have prior college credit for English Composition must enroll in English Composition A during their first semester at SFAI.

**3.** Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

## PB, MFA, MA STUDENTS—SPRING 2004

New MFA, MA and PB students may select their classes beginning May 12, 2003, by phone or in person. Call the Admissions Office for an appointment. An outline of PB, MFA, and MA curricular requirements can be found on pages 52-56 of this course catalog.

## TUITION AND FEES FOR SUMMER 2003

### REGISTRATION FEE

A non-refundable registration fee is charged to all students upon registration. The registration fee will be credited toward tuition. For continuing students who register during Early Registration (April 28-May 9), the registration fee will be due and payable by the first day of the semester, June 3, 2003. For all other students, the registration fee is due and payable when they register.

### TUITION FOR DEGREE AND NON-DEGREE STUDENTS BACHELOR OF FINE ARTS & NON-DEGREE

1-11 units:	Multiply each unit by \$980.00
12-15 units:	Pay a flat fee of \$11,754.00
Over 15 units:	\$11,754 plus \$980 for each additional unit over 15
Course IN-399 Independent study:	\$6,465.00

### POST-BACCALAUREATE

1-11 units:	Multiply each unit by \$1041.00
12-15 units:	Pay a flat fee of \$11,754.00
Over 15 units:	\$11,754 plus \$1041 for each additional unit over 15

PB tuition is inclusive of studio access at SFAI's Third Street Graduate Center.

### MASTER OF FINE ARTS/MA CURATORIAL STUDIES

1-11 units:	Multiply each unit by \$1041.00
12-15 units:	Pay a flat fee of \$12,492.00
Over 15 units:	\$12,492 plus \$1041 for each additional unit over 15

Full-Time MFA tuition is inclusive of studio access at SFAI's Third Street Graduate Center. MA curatorial studies is inclusive of study/work space at SFAI's Walter and McBean Galleries.

### OTHER FEES

Summer Facilities Access: (if not enrolled in summer classes)	\$300.00
--	----------

Studio courses may be subject to a \$35.00 materials fee (see individual course descriptions).

Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details.



## TUITION PAYMENT DEADLINES

For continuing students, tuition is due in full at the time of registration or by the first day of the semester, June 2, 2003, unless tuition is fully covered by Financial Aid. For non-degree students, tuition is due in full with the Student Accounts Office at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card.

Tuition for any class that is scheduled outside the first day of the semester (i.e., travel classes) will be due prior to the first day of the class. See Course Description Supplement for details.

## **TUITION REFUND POLICY**

### CANCELED CLASSES

The Institute will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

### DROPPED CLASSES BY DEGREE STUDENTS

Tuition refunds for individually dropped classes occur only during the first two weeks of the Summer 2003 term (i.e., until Summer 2003 census day). Beginning with the third week of the term, no refund is given for individually dropped classes regardless of the start date of the class that is dropped. The date on which you file a completed drop form in the Registrar's Office determines the refund date. The responsibility for filing the form rests entirely with the student.

### COMPLETE WITHDRAWAL BY DEGREE STUDENTS

Tuition refunds for complete withdrawal from all Summer 2003 classes are calculated according to the ratio of days elapsed in the term to the total days in the term. There are 82 days in the Summer 2003 term (June 2-August 22). Actual refunds are calculated using the percentage of the term completed on the effective day of a withdrawal as determined by the date of filing a completed drop form in the Registrar's Office. Responsibility for filing this notice rests entirely with the student. The schedule below provides an outline of incremental tuition refunds. Actual tuition refunds are calculated based on the day of a withdrawal.

<u>Withdrawal date</u>	<u>Ratio of days completed to days in term</u>	<u>Tuition refund based on ratio</u>
6/3/03 or before	0/82	100%
6/12/03	10/82	86%
6/21/03	20/82	75%
7/3/03	32/82	61%
7/20/03	49/82	40%
7/21/03 and after		0%

Financial Aid Recipients: The Higher Education Act Amendments of 1998 require the Institute and the withdrawing student to return any unearned federal aid funds (grants and/or loans). Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility.

### COMPLETE WITHDRAWAL OR DROPPED CLASSES BY NON-DEGREE STUDENTS

Tuition refunds for complete withdrawal or dropped classes are given according to the schedule below. The date on which you file a completed drop form in the Registrar's Office determines the refund date and the percentage of tuition to be refunded for a course. All refunds are subject to a \$100 registration fee.

#### *Prior to and including*

First day of first class	100%
First 10% of class hours attended	90%
After first 10% and through first 25%	50%
After first 25% and through first 50%	25%
After 50% of class hours attended	0%

Please allow three to four weeks for processing refunds.

## **TUITION AND FEES FOR FALL 2003 AND SPRING 2004**

### REGISTRATION FEE

A non-refundable registration fee is charged to all students upon registration. The registration fee will be credited toward tuition. For continuing students who early register, the registration fee will be due and payable, and non-refundable upon registration and may be covered by payments on a tuition payment plan (see below). For new students, the "Intent to Register" fee paid in advance to reserve classes shall serve as the non-refundable registration fee. For students who register at late registration or after classes have begun, the non-refundable registration fee shall be due and payable at registration.

### TUITION FOR DEGREE AND NON-DEGREE STUDENTS BACHELOR OF FINE ARTS & NON-DEGREE

1-11 units:	Multiply each unit by \$980.00
12-15 units:	Pay a flat fee of \$11,754.00
Over 15 units:	\$11,754 plus \$980 for each additional unit over 15
Course IN-399 Independent study:	\$6,465.00

### POST-BACCALAUREATE

1-11 units:	Multiply each unit by \$1041.00
12-15 units:	Pay a flat fee of \$12,491.00
Over 15 units:	\$12,491 plus \$1041 for each additional unit over 15



PB tuition is inclusive of studio access at SFAI's 3rd Street Graduate Studio.

### MASTER OF FINE ARTS/ MA CURATORIAL STUDIES

1-11 units:	Multiply each unit by \$1041.00
12-15 units:	Pay a flat fee of \$12,491.00
Over 15 units:	\$12,491 plus \$1041 for each additional unit over 15

Full time MFA tuition is inclusive of studio access at SFAI's Third Street Graduate Center. MA Curatorial Studies is inclusive of study/work space at SFAI's Walter and McBean Galleries.

### OTHER MFA FEES

MFA Exhibition and Catalog:	\$250.00
MFA Final Review (charged only to students not enrolled in classes)	\$250.00

### OTHER FEES

Studio courses may be subject to a \$35.00 materials fee (see individual course descriptions). Commencement fee is \$100.00 for all graduating students.

### TEACHING ASSISTANT STIPENDS

Beginning with the entering Summer MFA class of Summer 2002 and MFA class of Fall 2002, TA/Internship is no longer a required element of the 60 unit MFA curriculum and TA/Internship stipends are no longer an entitlement. Students who wish to be a Teaching Assistant in their third or fourth semester in the MFA program may apply to the Dean of Academic Affairs prior to early registration for the term in which they wish to TA. All teaching Assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. Selected students will be eligible for a TA stipend paid as a discount from tuition. Internships (while encouraged as part of the elective curriculum) offer no associated stipend or discount from tuition.

Continuing MFA students who entered SFAI prior to the Fall 2002 may elect to participate in this new curriculum at their option. In this case TA/Internship no longer is included in the 60 unit curriculum and such students are no longer entitled to a TA stipend unless selected by application to the Dean of Academic Affairs.

### OTHER FEES

Late registration: \$75 (charged after the close of registration, see Academic Calendar)

Courses which involve off-campus travel and some courses with special materials requirements carry special fees which are charged upon enrollment. See course descriptions supplement for details.

### TUITION PAYMENT DEADLINES

**Continuing students who early register:** Tuition is due in full on August 25 for fall term enrollment and January 21 for spring term enrollment, unless a tuition payment plan has been arranged with Student Accounts.

**Continuing students who late register (on or after the first day of the term):** Tuition is due in full at registration unless a tuition payment plan has been arranged with Student Accounts.

**New students who early register:** Tuition is due in full on the first day of the term unless a tuition payment plan has been arranged with Student Accounts.

**New students who late register (on or after the first day of the term):** Tuition is due in full at registration unless a tuition payment plan has been arranged with Student Accounts.

### TUITION PAYMENT PLANS

The San Francisco Art Institute offers four alternative options for payment of tuition charges: a full payment option that requires **one payment after financial aid has been deducted** and **three monthly payment options** that divide tuition, after all financial aid has been deducted, into four to five equal monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration. Students must choose a payment option upon registration.

Tuition payments can be made by check or bank draft payable to the San Francisco Art Institute. A \$15 fee will be charged for all returned checks. VISA, MasterCard, American Express, and College Card will be accepted for payment by non-degree students and degree students enrolled for less than six units per semester. Monthly payments may also be charged to VISA, MasterCard, American Express, and College Card by installment plan participants and will be automatically charged on the first of each month.

### FULL YEAR TUITION PAYMENT OPTIONS

*Full Payment Option:* One payment per semester due and payable upon registration.

*Monthly Payment Option A:* Ten monthly payments beginning July 1 through April 1; \$25 administrative fee.

*Monthly Payment Option B:* Ten monthly payments beginning August 1 through April 1; \$25 administrative fee.

*Monthly Payment Option C:* Eight monthly payments beginning September 1 through April 1; \$25 administrative fee.



## MONTHLY PAYMENT PLANS FOR SINGLE SEMESTER ENROLLMENT

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

*Monthly Payment Option A/D:* Five monthly payments per semester, beginning July 1 for the fall semester and December 1 for the spring semester; \$25 administrative fee.

*Monthly Payment Option B/E:* Five monthly payments per semester beginning August 1 for the fall semester and January 1 for the spring semester; \$25 administrative fee.

*Monthly Payment Option C/F:* Four monthly payments per semester beginning September 1 for the fall semester and February 1 for the spring semester; \$25 administrative fee.

## TUITION PAYMENT DEADLINES

Continuing students who early register: Tuition is due in full on August 25 for fall term enrollment and January 21 for spring term enrollment, unless a tuition payment plan has been arranged with Student Accounts.

Continuing students who late register (on or after the first day of the term): Tuition is due in full at registration unless a tuition payment plan has been arranged with Student Accounts.

New students who early register: Tuition is due in full on the first day of the term unless a tuition payment plan has been arranged with Student Accounts.

New students who late register (on or after the first day of the term): Tuition is due in full at registration unless a tuition payment plan has been arranged with Student Accounts.

## OTHER INFORMATION

Minimum payments under all plans are \$100 per month. All payments are due on the first of each month. Late fees of \$25 month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single \$25 non-refundable administrative fee.

Additional late fees will be charged on any outstanding balances at the end of the semester. Such late fees shall be calculated at the rate of 1-1/2% per month (18% per annum) on the amount of the outstanding balance. All academically eligible students may register for the next term via priority registration. Students with outstanding financial obligations must make satisfactory arrangements for payment of their past due balance prior to the end of the current term or by a deadline mutually agreed upon between the student and the Office of Student Accounts. Failure to satisfactorily meet financial obligations by speci-

fied deadlines will result in cancellation of registration and transcripts will be withheld. Students with overdue books from the library will be charged for the replacement cost of the book(s). Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

## REFUND POLICY

### **Dropped Classes**

Tuition refunds for **dropped** classes, including intensive classes, occur only during the first four weeks of the semester (i.e., until Census Day). Beginning with the fifth week of the semester, no refund is given for dropped classes. The date on which you file a completed Add/Drop form in the Registrar's Office determines the refund date.

### **Complete Withdrawals**

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from the institution or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Registrar's Office. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a *Request for Withdrawal or Leave of Absence Form* from the Registrar and following the Institute's withdrawal procedure. Students who withdraw **completely** prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

For example, if a student completes 14 days in a 110-day term:

Full tuition charged at beginning of term	\$11,754
Percentage of term completed (14/110 rounded to the nearest tenth)	11.7%
Tuition liability (rounded to the nearest dollar) = \$11,088 x 12.7%	\$1,371

### **Financial Aid Payments**

The Higher Education Act Amendments of 1998 require the Institute and the withdrawing student to return any unearned federal aid funds (grants and/or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed *Request for Withdrawal or Leave of Absence Form*. Earned financial aid is calculated using the same percentage of term completed as the tuition refund schedule. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the *Financial Aid Newsletter* available in the Financial Aid Office and online at [www.sfai.edu](http://www.sfai.edu) in the publications section.



### **Repayment policy**

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges who then subsequently drop classes may be required to repay some or all of the refund back to the Institute. It is strongly advised that financial aid recipients considering a reduction in course load speak with the Financial Aid Office before dropping classes.

## **INTENSIVE COURSES**

SFAI offers students the variety and flexibility of Integrated Scheduling, which combines semester offerings with two-week intensive courses. Intensive courses provide students with the opportunity to focus on specific areas of their studio practice and to develop projects in a concentrated period of time. Taught by both regular and special visiting faculty, intensives may combine facets of a studio course, a critique seminar, and a tutorial.

Intensives are offered during the Summer Session, in January, and in March. Intensives are three-unit courses and can be combined with four semester courses to make a complete fifteen-unit course load. The January intensive courses are part of the fall semester, and the March intensive courses are part of the spring semester. For information regarding dropping and adding intensive courses, please see page 16.

**Intensive courses may not be dropped after the fourth week of the semester.**

### DATES OF INTENSIVE COURSES 2003-2004

Summer 2003: June 2-13, 2003

Fall 2003: January 5-16, 2004

Spring 2004: March 15-26, 2004

Please refer to the Course Description Supplement for a list of Intensive courses offered in the summer, fall and spring semesters.

## **UNDERGRADUATE DEGREE REQUIREMENTS**

The Art History, Liberal Arts and studio requirements insure that students will gain the intellectual confidence to use precise language, to know art history and visual culture, to develop arguments and to possess a portfolio of studio skills to insure the ability to express ideas visually. The Art History, Liberal Arts and Studio electives allow students the flexibility to cross disciplines and utilize the curriculum in a way that will challenge and support their individual choices.

In relationship with the faculty and the Undergraduate Academic Advisor, students are encouraged to invent rigorous and creative options, crossing academic and studio disciplines to create an individualized and transformative learning experience.

### BFA LIBERAL ARTS REQUIREMENTS

Students are responsible for fulfilling all course requirements for the Bachelor of Fine Arts (BFA) as well as the minimum GPA and residency requirement of the Institute.

#### LIBERAL ARTS SEQUENCE

Students may be required to complete Writing Skills Workshop or continued Practices of Writing based on the writing Placement Exam administered at Orientation.

Writing Skills Workshop  
Non-Credit course

Continued Practices of Writing  
3 units

English Composition A  
3 units  
Focused development in writing, analytical thinking, reading and discussion skills

English Composition B  
3 units  
Focused development in writing with an emphasis on analysis

Writing Skills Workshop\*  
Non-Credit Course

Continued Practices of Writing\*  
3 units

\*Students may be required to enroll in the Writing Skills Workshop or Continued Practices of Writing based on the writing assessment administered at Orientation.

Western Civilization A  
3 units  
Historical survey of the Near East, Africa and Southern Europe from antiquity to the Renaissance

Western Civilization B  
3 units  
Major historical events from the 15th century through the development of the European avant-garde in the 19th century

Natural Science  
3 units  
A science course covering theory, and/or history, of topics such as Astronomy, Biology, Physics, etc.



#### Mathematics

3 units

*College level mathematics course designed to achieve basic competency*

#### Social Science

3 units

Focused examination of social systems such as psychology, history, political science, etc.

#### Studies in Global Culture

3 units

Coursework that concentrates on the contributions of diverse cultures; specifically ethnicities, genders, and sexual orientations not focused upon in the standard Western/European curriculum

#### Liberal Arts Elective

3 units

*Any liberal arts class*

#### Methodologies of Modernism A

**(San Francisco Art Institute residency requirement - not accepted in transfer)**

3 units

*Part 1: 20th century cultural history and theory*

#### Methodologies of Modernism B

**(San Francisco Art Institute residency requirement - not accepted in transfer)**

3 units

*Part 2: Special topics in 20<sup>th</sup> century cultural history and theory*

### BFA ART HISTORY AND STUDIO REQUIREMENTS

#### Art History A

3 units

Choice of three courses focused upon varied aspects of art history from prehistory to the middle ages

#### Art History B

3 units

Choice of three courses focused upon varied aspects of art history from the Renaissance to the mid-twentieth century

#### Art History C

3 units

Focused on contemporary art in North America and Europe from the 1950s until the present

#### History of Major Discipline

3 units

Students in each major must take a history course in their area, e.g., Photography majors must take History of Photography. Interdisciplinary and Painting students may choose another elective. (see specific major)

#### Art History Elective

3 units

Any art history class such as History of Japanese Art, History of Film, History of Women Artists, etc.

#### Digital Studies

7 Major studio course requirements

4 Major elective studio course requirements

12 Elective studio course requirements

1 Senior Review

1 History of Reproducibility

#### Film

6 Major studio course requirements

4 Major elective studio course requirements

12 Elective studio course requirements

1 Senior Review

2 History of Film

#### Interdisciplinary

5 Major studio course requirements

18 Elective studio course requirements

1 Senior Review

1 Critical Theory

#### New Genres

6 Major studio course requirements

4 Major elective studio course requirements

12 Elective studio course requirements

1 Senior Review

1 History of New Genres

1 Issues and Contemporary Artists

#### Painting

4 Major studio course requirements

7 Major elective studio course requirements

12 Elective studio course requirements

1 Senior Review

#### Photography

6 Major studio course requirements

5 Major elective studio course requirements

12 Elective studio course requirements

1 Senior Review (in Photography)

1 History of Photography

#### Printmaking

1 Major studio course requirement

10 Major elective studio course requirements

12 Elective studio course requirements

1 Senior Review

1 History of Printmaking

#### Sculpture

6 Major studio course requirements

1 Drawing course requirement

1 IN or NG elective course requirement

3 Major elective studio course requirements

12 Elective studio course requirements

1 Senior Review

1 History of Sculpture



## NEW COURSE OFFERINGS

The following courses are new additions to the curriculum in 2003-2004.\*

Soul of America Project: A Contemporary Monument  
Mildred Howard

An Artist's Language of Inquiry-The Sound, Sight and Text of Story  
Robin Gianattassio-Malle and Julio Morales

Documentary Film/Video Directing  
Jay Rosenblatt

Mentoring Youth: A Collaboration with Galeria de la Raza and YouthSpeaks  
Julio Morales and Visiting Artist

Projects In Writing and Performance  
Florentina Mocanu-Schendel

Screen Printing for Painters  
Tim Berry

Allegorical Vision and Constructive Fictions  
*Two separate classes will be working together to create tableaux for photography*  
Mariella Poli and Lauren Elder

New Genres Advanced Projects: The Gallery Show  
*The class will collaborate with Linc Real Art gallery space and culminates in an installation exhibition.*  
Charles Linder

### Intensives:

Guillermo Gomez-Pena  
Robert and Shana ParkeHarrison  
Vito Acconci

\*Details and schedule of these courses will be included in registration packets prior to priority registration.

# UNDERGRADUATE COURSE DESCRIPTIONS

A note regarding course codes: (1) The two to four alphabetical letters refer to the discipline in which the course is offered; (2) the three-digit course number indicates the level of the course (100 for beginning to intermediate level, 200 for intermediate, 300 for intermediate to advanced, 400 for Post-Baccalaureate Program, and 500 for graduate level); and (3) a two-digit section number. For topical courses in which the focus may change depending upon the instructor and the semester in which the course is offered, general descriptions are provided in this catalog. Consult the course description supplement for more detailed descriptions.

Prior to early registration each semester, a "Time Schedule" will be produced which will list the courses offered with their day, time, instructor and room assignments.

**PLEASE NOTE:** Not all courses are offered each semester and/or each year. Please refer to the Time Schedule for each particular semester to identify those courses being offered.

Each semester the Academic Affairs Office produces a Course Description Supplement that provides detailed descriptions for topical courses.

## Art History

ARTH-100  
Art History A  
3 UNITS

This course offers intensive study of an historical topic from prehistory to the Renaissance. Topics may vary from semester to semester and from instructor to instructor; please refer to the Course Descriptions Supplement for more specific course descriptions.

ARTH-100 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.



**ARTH-101**  
**Art History B**  
3 UNITS

Prerequisite: ARTH-100

This course offers intensive study of a topic from the Renaissance to 1950. Topics may vary from semester to semester and from instructor to instructor; please refer to the Course Descriptions Supplement for more specific course descriptions.

ARTH-101 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

**ARTH-102**  
**Art History C**  
3 UNITS

Prerequisites: ARTH-101 and ARTH-102

This course focuses on art made in North America and Europe from 1950 to the present. Artists, movements, and specific works of art are discussed in a broad social and political context, providing a backdrop for contemporary art production. Modern and postmodern theoretical positions, such as semiotics, deconstructivism, feminism, and multiculturalism, will be incorporated into the course.

ARTH-102 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

**ARTH-119**  
**African-American Art**  
3 UNITS

Prerequisite: ARTH-100, ARTH-101, ENGL-100 and ENGL-101.

This course will explore the artwork produced by African Americans in the United States over the past three centuries, from their forced arrival in the 16<sup>th</sup> century through the Civil War of 1865, and culminating with the art of the 20<sup>th</sup> century. It will examine major arts movements such as Harlem Renaissance, Abstract Expressionism, and Black Arts aesthetic. The impact of social/political issues on the arts will also be considered.

Satisfies an Art History Elective; also satisfies the Studies in Global Culture Requirement.

**ARTH-120**  
**Special Topics in Art History**  
3 UNITS

Prerequisite: ARTH-100, ARTH-101, ENGL-100 and ENGL-101.

These special topics courses explore some aspect of the history of art in theoretical or historical detail. Each course changes from semester to semester. Please refer to the Course Descriptions Supplement for specific course descriptions.

Satisfies an Art History Elective.

**ARTH-201**  
**History and Issues of Painting**  
3 UNITS

Prerequisites: ARTH-100 and ARTH-101.

An intensive discussion of painting culture from pre-history to the present, this course will track various types of painting across continents and timelines as well as the issues – perennial and topical – involved in making and looking at paintings now. Topics include: early forms of image-making; icons and genres; perspective as world and cosmic view; photography and the Death of Painting; Modernism and After; the investigations of such terms as light, scale, surface, and sensation. BFA students are required to participate whenever possible in class discussions, to keep up with the required readings, and to write two essays: the first, a 1,000-word research paper on an individual, pre-20<sup>th</sup> century painter; and the second, a 1,500-word essay on a particular painting on view in a public collection. Students are required to purchase a course reader.

Satisfies an Art History Elective.

**ARTH-301**  
**Art Writing Conference**  
3 UNITS

Prerequisite: One year of college-level art history or theory.

This seminar on art criticism offers unparalleled opportunities for artists, students, critics and the general public to work with leading art professionals. An intensive forum for the discussion of the issues that influence art criticism today, the conference includes panel discussions, lectures and seminars by guests and hands-on writing exercises.

Satisfies an undergraduate or graduate Art History Elective.



**ARTH-398**  
**Directed Study**  
1-6 UNITS

Prerequisite: Junior status and instructor permission.

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies an Art History Elective.

## **Community Opportunities/Programs**

Courses listed in the Community Opportunities section, offer students a range of opportunities in organizations off campus. They explore the value of art making as a community, cultural and social value and offer prospects to explore careers in the art communities.

**CO-203**  
**Artist Citizen**  
3 UNITS

Prerequisite: Junior standing or above

What is the relationship between public and private art, between a studio artist and a so-called political or public artist, between critical practice and aesthetic practice? This course examines the history of art as social action and the relationship between artistic practice to institutions of display, to public art and to social activist art.

This course focuses on globalism and multicultural studies in urban America. An art history course, structured as a discussion seminar, this course combines reading writing, theory and art making assignments that focus on the art, social situation, strategies and survival methodologies of minority communities of urban North America.

Satisfies an Art History Elective, Studio Elective, or Liberal Arts Elective; also satisfies the Studies in Global Culture Requirement.

**CO-204**  
**Inside the Institution**  
3 UNITS

This course will offer students opportunities to meet with the Yerba Buena Center's curators in visual art, film/video, performing art, and education and community programs. Together we will tackle the poetics and politics of exhibition practice, visual culture, new media and transgressive arts. Discussions will focus on the Center's current and upcoming multidisciplinary programs. The course will take advantage of visiting and resident artists, as well as other critical areas such as Marketing and Communications and Development. The final project will consist of student (slide) presentations on their concept for a group exhibition or multidisciplinary program (subject to change). Readings will be assigned and/or distributed in advance. Classes will meet in the Yerba Buena Center for the Arts' Large Conference Room, unless noted otherwise.

Satisfies a Studio Elective Requirement.

**CO-206**  
**Contemporary Arts Education Practice**  
3 UNITS

Prerequisite: Instructor permission

This course provides an introduction to contemporary arts education practices, with an emphasis on the pedagogical, philosophical and cultural history and theories of arts education. Theory and practice will be integrated to demonstrate innovative methods for teaching and learning both inside the classroom and out of it. Class discussions, a variety of contemporary educations and visiting artists, curriculum projects and an internship will begin to prepare students to be innovative artist teachers. This class is designed to contribute to the curriculum that leads students to the teaching credential program at San Francisco State University.

Satisfies a Liberal Arts Elective and Art Credential Program prerequisite.

**CO-220**  
**Soul of America Project: A Contemporary Monument**  
3 UNITS

Prerequisite: Upper Division and Graduate Students Only

The Soul of America Project proposes to build a striking, contemporary monument of international consequence dedicated to reviving and sustaining the deep, original values that underlie American Democracy. Students will work with community leaders and artists to develop ideas about answering the questions:

1. How do personal responsibility and commitment to community keep democratic ideals vital and alive?



2. How do we nourish values such as tolerance and diversity that are needed for a modern democracy to flourish?

The course will culminate in a series of charettes with presentation to various members of the community who will, in turn, use this as a foundation for developing a national call for proposals to create the Soul of America monument on Treasure Island. Student input in to this project will provide a rich and innovative spirit to the process.

**CO-220**

**An Artists Language of Inquiry-The Sound, Sight and Text of Story**

3 UNITS

A course exploring the role of artist as journalist and the development of public narratives utilizing the guidelines of basic and fundamental journalistic techniques. The class will develop diverse and vital community/public stories using sound, text and vision in order to examine pragmatic and theoretical issues related to journalism, urban studies and public art.

The studio component for the class is to develop a 30 minute radio show that will be broadcast by KPFA and NPR radio. Students will interview, explore, study and document local community stories by the use of their artistic listening and incorporate a broad range of public news events, national and local stories and explore how diversity in local communities can influence the student practice of art. Students will also learn digital/analog recording, editing, writing and interviewing techniques.

**IN-296**

**Undergraduate/Internship**

3 UNITS

Internships on or off campus are available to students and carry 3 semester units of credit. To participate in internships for credit, students must enroll in the Internship course. Students in the course will meet as a class at least five times each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, in consultation with the on-site supervisor.

Interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end.

Although a list of possible internships is available in the Student Services Office, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals; as a teacher, artist-in-residence, apprentice, or administrative assistant.

# Digital Studies

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

**DM-101**

**Introduction to Digital Media as Fine Art I**

3 UNITS

After an introduction to computer hardware, software systems, and theoretical perspectives, students complete projects within photo and electronic paint manipulation, electronic page and text layout, and illustration programs. Also, an introduction to 3D modeling and website building will be included. In the photo and paint component, students will use standard imaging and production tools to manipulate photographs and/or create images from scratch. The page layout component will concentrate on completing artwork using text-based content. These page layout programs are available to students for producing alternative text, poem, story, or other undefined formats in a variety of media. In the illustration component, students produce high quality postscript drawings. Students will complete a range of projects in each format. Readings will be assigned that provide a theoretical and cultural perspective of technology, and student work will be evaluated from a technical, theoretical and aesthetic perspective.

Satisfies Digital Media Requirement, Elective Studio for Non-Digital Media Majors or Distribution Requirement for Photography Majors.

**DM-102**

**Introduction to Digital Media as Fine Art II**

3 UNITS

This course will concentrate on the creation of work that integrates static and time-based mediums into the category popularly known as "multimedia" that includes telecommunications or net art. Photo and electronic manipulation programs that are standard production tools for multimedia and the web will be demonstrated for those students who did not take DM-101. An introduction to time-based digital media including non-linear editing (digital video), animation, and interactivity will give students the tools for completing their multimedia projects. While instruction in class will emphasize technique, criticism and evaluation of work with an emphasis on argument, dialogue and ideas will also be stressed. Supplementary critical readings will help shape students' understanding of new media. Examples of artists working with digital media will be shown and discussed.

Satisfies Digital Media Requirement, Elective Studio for Non-Digital Media Majors or Distribution Requirement for Photography Majors.



**DM-140**  
**History of Reproducibility**  
3 UNITS

This course will examine the history of reproductive practice and technology in visual culture, from the historical techniques of printmaking to the iterative practice of photography to the mass projections of cinema to the so-called digital revolution of the day, which is also transforming the practice of reproducibility in all of these reproductive media. The course will also pursue a strong theoretical focus on the effect of reproducible forms on ideas of genius, originality, and authenticity.

Satisfies Digital Media Art History Requirement, New Genres Art History Requirement or Art History Elective.

**DM-201**  
**Artists in Cyberspace: Introductory Authoring for Net Art and the Web**  
3 UNITS

Prerequisites: DM-101 and DM-102 or instructor permission

Students will learn strategies, including introductory skills, for the production of websites and net art. Students will use tools such as web editors and time and still based image enhancement programs. These tools will explore the potential of hypertext, the web, and telecommunications to create new categories of artistic production. Writing, research, and readings about the evolving cultures and theories of networked art will provide a critique and conceptual foundation for the production of substantive work. Students will transfer their work to the web and present their work to the class at regular intervals during the semester.

Satisfies Digital Media Requirement, Elective Studio for Non-Digital Media Majors.

**DM-202**  
**Introduction to Digital Sound Practice**  
3 UNITS

Prerequisite: DM-102 or instructor permission

Sound has existed at the margins of art for more than a century since its emancipation from music. In recent decades, a growing movement of sound artists has forged a new centrality of digital sound practice that influences the theory and perception of diverse artforms. In this class, students will create digital sound works, look at and listen to a broad spectrum of contemporary sound art, and review and discuss theoretical and technical materials relating to how digital technology has changed sound practice. The content of this course may vary from semester to semester; and a more specific description may be provided in the Course Descriptions Supplement.

Satisfies Digital Media Distribution level 2 Requirement or Elective Studio for Non-Digital Media Majors.

**DM-203**  
**Introduction to Digital Photography**  
3 UNITS

Prerequisite: DM-101 or DM-102 or instructor permission

This course will introduce students to the practice, theories and aesthetics of digital photography. Students will complete assignments in various technical categories that compare and contrast how digital photography differs from the traditional alternative. Also, digital printing will be an important focus of the class.

The content of this course may vary from semester to semester, and a more specific description may be provided in the Course Descriptions Supplement.

Satisfies Digital Media distribution level 1 Requirement, Photography Distribution Requirement or Elective Studio for Non-Digital Media or Non-Photography Majors.

**DM-205**  
**Digital Theory and Practice**

Prerequisites: DM-101 or DM-102 or instructor permission

The technical components of digital media—including the pixel, internet, and the algorithm—have either confirmed, transformed or rejected categories that are central to traditional artistic production: originality and reproduction, cooperation, beauty, skill, form and content. New media also challenge traditional notions of education, politics and commerce. This course aims at introducing students to a philosophical investigation of these changes in the conception and practice of art and how these new forms of aesthetic experience might transform culture and society. Simultaneously, students will produce art projects that engage critical issues about digital media as informed by assigned readings, classroom discussions and guest speakers. These projects will be assisted and evaluated by the instructor and guests. The content of this course may vary from semester to semester, and a more specific description may be provided in the Course Descriptions Supplement.

Satisfies Digital Media Distribution level 1 Requirement, Elective Studio for Non-Digital Media Majors, Social Science Requirement or Liberal Arts Elective.

**DM-207**  
**Introduction to 3D Worlds for Artists**  
3 UNITS

Prerequisites: DM-101 and DM-102

In this technically oriented class, students will develop a sense of spatial awareness through hands-on exercises and techniques that include the fundamentals of construct-



ing 3D models and worlds. The concepts of borrowing from reality and constructing totally new realities will be discussed as alternatives for the design of student projects. An historical and visual overview of dimensions one through four will provide students with the framework necessary for developing their work. This class may draw upon leading 3D animation applications such as Maya, Form Z or 3D Max.

Satisfies Digital Media Requirement, Elective Studio for Non-Digital Media Majors.

#### **DM-210**

##### **Introduction to Digital Video**

3 UNITS

Prerequisite: DM-102 or instructor permission

This class will focus on non-linear video editing as a powerful tool to create real-time based projects. Through hands-on instruction, students will gain a thorough working knowledge of digital video editing systems, incorporating graphics and animation applications, working between film and non-linear formats, working with digital audio, and using non-linear editing systems to on-line projects. The course content may vary from semester to semester, and a more specific description may be provided in the Course Descriptions Supplement.

Satisfies Digital Media Distribution level 1 Requirement or Elective Studio for Non-Digital Media Majors.

#### **DM-212**

##### **Fundamental Programming and Interactivity for Artists**

3 UNITS

Prerequisite: DM-101 or DM-102 or instructor permission

Artistic production using commercially available software packages is typically limited. Work produced with these packages tends toward an aesthetic defined by the software. To create other forms of artistic expression, the artist must first learn the basics of computer programming. This course covers the basic concepts and procedures of computer programming at an introductory level. The content of this course may vary from semester to semester, and a more specific description may be provided in the Course Descriptions Supplement. There is a \$35 materials fee for this course.

Satisfies Digital Media Requirement, Elective Studio for Non-Digital Media Majors.

#### **DM-213**

##### **Digital Printmaking**

(Same as PR-213)

3 UNITS

This class is an experimental lab designed to explore the potential relationship between technologies of printmaking

with those of the computer. Students will be exposed to skills that use computer applications in conjunction with printmaking techniques. A variety of image sources will be explored, such as flatbed and transparency scans, captured video stills, and digitally-rendered graphics. Photo Polymer plates will serve as the introductory print media, and color will be introduced through software-based color management systems and monochromatic, duotone, and four-color process printing (CMYK) alternatives. This class is primarily technical in nature and is meant to serve as a basis for growth and exploration of the digital printmaking alternative. There is a \$35 materials fee for this course.

Satisfies Digital Media Elective, Printmaking Elective or Elective Studio for Non-Digital Media or Non-Printmaking Majors.

#### **DM-220**

##### **Special Elective**

3 UNITS

Prerequisite: One 100 or 200 level digital media course

This elective course in Digital Media addresses any one of a number of thematic, historical, genre or theoretical issues in the study of digital media. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Digital Media Elective or Elective Studio for Non-Digital Media Majors.

#### **DM-299**

##### **Digital Media Intensive**

3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Digital Media elective or Elective Studio for Non-Digital Media Majors.

#### **DM-301**

##### **Artists in Cyberspace: Intermediate Authoring for Net Art and the Web**

3 UNITS

Prerequisite: DM-201 or instructor permission

This is an intermediate, interdisciplinary, project-based class where students will refine their web building skills and further their conceptual understanding of on-line com-



munities and production. Students will search through art sites, on-line libraries, think tanks, and personal sites for resources and themes for the conceptual development of student websites. Readings and field trips will supplement on-line research as we explore and define the culture of cyberspace and the role of artists in it. The class will also investigate the evolving potential of shared environments as sites for collaborative creative production. Using both desktop and on-line tools, students will work collaboratively and individually to develop their concepts, create images, sound, and text for realizing new multimedia forms of art, performance and language.

Satisfies Digital Media Distribution level 2 Requirement or Elective Studio for Non-Digital Media Majors.

**DM-303**  
**Intermediate Digital Photography**  
3 UNITS

Prerequisite: DM-203 or instructor permission

This course will be a continuation of the techniques practiced in DM-203, Introduction to Digital Photography. Students will complete more advanced assignments in various technical categories. Also, digital printing and color calibration will be an important focus of the class. The content of this course may vary from semester to semester, and a more specific description may be provided in the Course Descriptions Supplement.

Satisfies Digital Media Elective, Photography Distribution Requirement or Elective Studio for Non-Digital Media or Non-Photography Majors.

**DM-306**  
**Advanced Digital Video**  
3 UNITS

Prerequisite: DM-204 or DM-206 or DM-210 or instructor permission

This course is an advanced exploration of digital video through the production and viewing of work. Students will follow the process of creating digital video artworks from collections of source materials both appropriated and "original" to editing and mastering completed video pieces. Digital technologies have changed the relationship between aesthetics and machines, and this is analyzed through theory and discussions about student artwork. Along with video software tools, the construction of digital, technological and physical spatial experience will be explored. The content of this course may vary from semester to semester, and a more specific description may be provided in the Course Descriptions Supplement.

Satisfies Digital Media Elective or Elective Studio for Non-Digital Media Majors.

**DM-307**  
**Intermediate 3D Worlds for Artists**  
3 UNITS

Prerequisites: DM-101, DM-102 and DM-207

This course is a continuation of DM-207, Introduction to 3D Worlds for Artists. In this technically oriented class, students will develop a sense of spatial awareness through hands-on exercises and techniques that include the fundamentals of constructing 3D models and worlds. The concepts of borrowing from reality and constructing totally new realities will be discussed as alternatives for the design of student projects. An historical and visual overview of dimensions one through four will provide students with the framework necessary for developing their work. This class may draw upon leading 3D animation applications such as Maya, FormZ or 3D Max.

Satisfies Digital Media Requirement, Elective Studio for Non-Digital Media Majors.

**DM-310**  
**Interdisciplinary Digital Studio**  
3 UNITS

Prerequisite: DM-101, DM-102 and any 200-level Digital Media course or instructor permission

At the computer, all disciplines can exist simultaneously; therefore the computer is a multidisciplinary instrument that breaks traditional boundaries dividing previously established autonomous disciplines. In this class, students will concentrate on interdisciplinary project-oriented work that emphasizes research, ideas, and concept. The interdisciplinary digital work completed in this class includes enhancements to pre-existing work, new individual projects, or new work in collaboration with other students. The content of this course may vary from semester to semester, and a more specific description may be provided in the Course Descriptions Supplement.

Satisfies Digital Media Distribution level 2 Requirement or Elective Studio for Non-Digital Media Majors.

**DM-398**  
**Directed Study**  
1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading



list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement, or Studio Elective.

## English

### **ENGL-10** **Writing Skills Workshop** 0 UNITS

The Writing Skills Workshop allows students to develop and improve critical thinking, reading, and writing skills in preparation for taking English Composition A. Course activities will focus on art-related topics, literature and humanities. This workshop offers supportive, individualized attention for students to develop their writing, editing and revision skills. Students may be directed to take this course based on the results of the Writing Placement Examination.

Additionally, one section each year is designed specifically for international students. In this section, special emphasis will be given to linguistic and cultural issues common to students whose first language is not English.

### **ENGL-100** **English Composition A** 3 UNITS

This course is an introduction to forms of expository prose and will include instruction in strategies of persuasion, questions of style, and mode of argument. The focus of the course will be on learning different kinds of critical analysis and the expression of this analytic process in writing. The course will include fictional and non-fictional readings, and the topics will vary from instructor to instructor. Please refer to the Course Descriptions Supplement for more specific course descriptions.

Satisfies the English Composition A Requirement. English Composition A is a prerequisite to English Composition B.

### **ENGL-101** **English Composition B** 3 UNITS

Prerequisite: ENGL-100

This course will provide advanced instruction in critical writing and strategies of analysis and will focus on the development of ideas as well as the close examination of texts, which will vary from instructor to instructor. Special attention will be paid to the cultural and historical context of ideas, as these pertain to the process of interpretation. Please refer to the Course Descriptions Supplement for more specific course descriptions.

Satisfies the English Composition B Requirement. English Composition A and B are prerequisites to History 100 and 101.

### **ENGL-102** **Continuing Practices of Writing** 3 UNITS

This course offers advanced exploration of the practice and uses of critical writing, developing strategies and modes of reading and interpretation as well as style, argument, and composition. Topics and readings vary from instructor to instructor; please refer to the Course Descriptions Supplement for a specific course description.

Satisfies a Liberal Arts or Studio Elective and is required for transfer students pending the evaluation of their writing assessment.

### **ENGL-106** **Present Writing** 3 UNITS

Prerequisite: ENGL-100 and ENGL-101

Students taking this course will, according to their choice, write poetry, short prose, poem-plays, or film scripts. Reading material will acquaint the students with the major American contemporary avant garde poetry movements (such as the Beats, Black Mountain School, Objectivists, the New York School, and Language writing). Reading will also include examples from European avant garde movements, particularly Surrealism: we will relate current U.S. work and French Surrealism to Noh and the modern Japanese Butoh movement. The course will thus also function as a literature class, the reading as such being part of the students' artistic process.

## English as a Second Language

### **ESL-10** **English as a Second Language** 0 UNITS

This course will focus on the language skills necessary to communicate at the college level, with special emphasis on the critique process at SFAI. Class activities and assignments will focus on speaking and listening practice, vocabulary development, reading comprehension, and writing fluency. Topics for discussion will range from art discourse to global culture.

Students who score between 500 and 600 on the TOEFL exam are accepted conditionally to the Art Institute and are required to enroll for two semesters in the English as a Second Language (ESL) course. Additionally, students who score greater than 500 but less than 549 on the TOEFL



exam are required to enroll in a 4-week intensive ESL course prior to the first day of their first term at SFAL. Details of available ESL Intensive courses are available from the Office of Admissions.

# Filmmaking

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

## FM-101

### Filmmaking I: Introduction to Filmmaking

3 UNITS

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and a moving image language. Emphasis will be placed upon visual/ temporal developments, working with technology, and developing an understanding of the basics of film language and grammar. In addition to working on class projects under the guidance of the instructor, each student is expected to complete a brief assignment as well as a three-to ten-minute film/video piece of his/her own creation. The choice of medium in each case is up to the individual student; however, class projects will be carried out on 16mm film. Students are encouraged to attend weekly specialized Technical Work-shops which meet on Wednesdays third period for at least the first half of the semester. There is a \$35 materials fee for this course.

Satisfies Filmmaking Requirement or Elective Studio for Non-Filmmaking Majors.

## FM-102

### Specialized Technical Workshops

0 UNITS

These weekly film production workshops supplement Filmmaking I: Introduction to Filmmaking and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. Filmmaking I: Introduction to Filmmaking students, particularly Film majors, should not schedule another class for this time.

## FM-112

### Motion Graphics

3 UNITS

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-112

Students will explore the exciting territory of frame-by-frame filmmaking. We will expand the range of traditional ideas of animation and optical printing by regarding any object (sand, paint, cut-outs) and photographic frame original (stills, transparencies, film frames) as source materials to be transformed into cinematic motion. Students will

explore, as interest dictates, drawn, cut-out and 3-dimensional animation, rotoscope, and varieties of creative re-photography on the optical printer. There is a \$35 materials fee for this course.

Satisfies Filmmaking Intermediate Distribution Requirement or Elective Studio for Non-Filmmaking Majors.

## FM-113

### AC/DC Psychotronic Teleplays

3 UNITS

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-113

This is a production class workshop in which the class works together on a project that involves the Film Program's cameras and check-out room, plus anything that students want to bring in—e.g., video, film, shadows, slides, painting and sculpture. Everything is utilized to achieve the goal of turning out an artistic moving picture in video format so that students can take home a copy. There will be guest lecturers and video/film screenings. No prior moving picture production experience is required.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

## FM-115

### Home Movies/Film Diary as a Political Statement

3 UNITS

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-115.

Home movies are an honest and direct passage into one's private life. Diaries are our personal record of events, experiences and observations recorded over time. In this course, we will create a kind of home movie—a film diary that will allow us to powerfully record our thoughts and feelings about our environment, politics, family or other subject matter that students choose. Through on-location shoots and classroom discussion, we will explore innovative ways to express our unique viewpoints about the culture we live in. Students will learn how to express the passage of time and a sense of personal rhythm both in a more literal fashion and also in a more intuitive, abstract way. There will be technical instruction as to the use of 16mm and Super 8 film cameras from the shooting phase to the final edited film project complete with soundtrack. There is a \$35 materials fee for this course.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.



**FM-140****History of Film A: An Introduction**

3 UNITS

In spite of this prediction by one of cinema's early pioneers, film went on to become the medium of the Twentieth Century – expressing better than any form the diversity of visions, hopes, fantasies, fears and realities. This course will highlight some of the film's incredibly rich and complex developments from 1895 to the present. We will consider cinema as visceral thrills, immediate sensory experience, sublime moments of enlightenment and ecstasy, a source of carnal knowledge as well as a tool of inquiry and meditation, propaganda and persuasion. In addition, we will highlight the establishment of film as an art form, its interaction with the other mediums (such as theatre, music, painting, photography, and electronic media) as well as association with various art movements (such as Cubism, Constructivism, Surrealism, abstract Expressionism, Pop Art, etc..) Our aim is to become familiar with some of film's history, with the form and language of various cinematic tendencies as well as establish a comfortable grounding from which to create and/or evaluate other moving image works, be they on film or digital media.

Satisfies Filmmaking Art History Requirement part 1 or Art History Elective.

**FM-141****History of Film B: Contemporary Cinema**

3 UNITS

During the second half of the twentieth century, a film culture emerged that both acknowledged the rich history of the moving image and greatly broadened the horizons of film as a contemporary art form. This course will present and examine films of all kinds that radically re-defined uses of the medium as a means of personal expression and artistic exploration. Included will be pioneering as well as recent experimental masters (Bruce Conner, Stan Brakhage, Yvonne Rainer, Martin Arnold, Su Friedrich), new narrative storytellers (Godard, Kluge, Export, Tarkovsky, Fassbinder), and groundbreaking documentarians (Rouch, Trinh T. Minh-ha, Marker, and Eisenberg).

Satisfies Filmmaking Art History Requirement part 2 or Art History Elective.

**FM-142****Special Topics in the History of Film**

3 UNITS

This course focuses on a specific theme, artist, period or nation in film history and is designed to deepen a student's understanding of the aesthetic, political, or formal aspects of the medium. The specific topic of the course will vary from instructor to instructor; please refer to the Course Descriptions Supplement for the topical description of the course.

Satisfies Filmmaking Art History or Art History Elective.

**FM-200****Sound for Film**

3 UNITS

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-200.

This course focuses upon technical aspects of using sound with the moving image.

Satisfies Filmmaking Intermediate Distribution Requirement or Elective Studio for Non-Filmmaking Majors.

**FM-201****Documentary Film/ Video Directing**

3 UNITS

This course will introduce students to the conceptual framework of filmmaking and the skills required in researching and planning the nonfiction film. Basic producing and directing expertise will be developed through the pre-production and production of student projects. Interviewing techniques will be introduced and each student will produce an edited audio portrait. Written assignments and complete pre-production packets will complement class discussions and individual meetings. Each student will complete a short 16mm, b/w, non-sync film with mixed tracks for their final project.

**FM-202****Total Small Gauge**

3 UNITS

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-202.

This class is a response to the recent international resurgence of activity in super-8mm and regular-8mm filmmaking. The semester will be devoted to each student's original and substantial project culminating in a finished super-8 release print or regular 8 film. Complete instruction will be provided in a range of small gauge equipment including viewers, cameras, splicers, processors, cement splicing, sound transfers to magnetic stripes, and film preparation for laboratory printing. The final film project may be a single or multiple projection film or film component of an installation, performance, or sculptural work. There is a \$35 materials fee for this course.

Satisfies a Studio Elective or one intermediate distribution requirement for the Film Major.



**FM-205**  
**Alternative Film**  
3 UNITS

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-205

This class will explore the different ways of working with Super 8 and 16mm film, such as: 1) rear projection; 2) double projection; 3) body projection (related to performance art); 4) smoke projection (related to sculpture); 5) projection onto objects (related to installations); 6) water projection. There will be field trips and guest artists. In some cases, a more specific course description may be provided in the Course Descriptions Supplement. There is a \$35 materials fee for this course.

Satisfies Filmmaking Intermediate Distribution Requirement or Elective Studio for Non-Filmmaking Majors.

**FM-220**  
**Special Elective in Filmmaking**  
3 UNITS

Prerequisite: One 100 or 200 level filmmaking course

This elective in filmmaking addresses any one of a number of thematic, historical, genre or theoretical issues in the study of filmmaking. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

**FM-250**  
**Visiting Artist Studio**  
3 UNITS

Prerequisites: FM-101, Film History A and B, and three intermediate Filmmaking courses, or permission of instructor.

The focus of this studio-based course will be provided by a visiting artist and will be described in the Course Descriptions Supplement. There is a \$35 materials fee for this course.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

**FM-299**  
**Filmmaking Intensive**  
3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week peri-

od; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

**FM-300**  
**Sound and Color Seminar**  
3 UNITS

In this advanced hands-on sound and color seminar, each student will be working on two projects: One under the direction of the instructor and the second emanating out of the student's own creative devising. Emphasis will be placed on the expressive use and articulation of color, sound, and image. Our goal will be to create dynamic relationships between the three and making each one indispensable to the other two.

**FM-301**  
**Advanced Film**  
3 UNITS

Prerequisites: FM-101, Film History A and B, and three intermediate Filmmaking courses.

In this course, students will focus on the combination of multiple filmic elements, from the creative use of editing, to inventive uses of the camera, to the articulation of a concept in formal filmic language. Students will be encouraged to complete a film during the course of the semester, collaborating with other students and making use of the full range of filmic options available at SFAI. The specific focus of the course may vary from semester to semester; please refer to the Course Descriptions Supplement for a specific description. There is a \$35 materials fee for this course.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

**FM-380**  
**Undergraduate Tutorial**  
3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.



FM-398  
Directed Study  
1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement, or Studio Elective.

## History

HIST-100  
Western Civilization A  
3 UNITS

Prerequisite: ENGL-100 and ENGL 101

This course is an introductory survey of major historical events in the Near East, Africa, and Southern Europe from antiquity to the 14th century. The first of a required sequence of courses that provides the historical background for advanced study in the liberal arts. Topics for the Mediterranean Civilization seminars vary from instructor to instructor; please refer to the Course Descriptions Supplement for specific course descriptions. This course is followed in the spring by Western Civilization B; together, the two courses are the prerequisites to HUMN-300 and 301, Methodologies of Modernism A and B.

With HIST-101, satisfies Western Civilization Requirement.

HIST-101  
Western Civilization B  
3 UNITS

Prerequisite: HIST-100, ENGL-100 and ENGL 101

This course is a continuation of the study of major historical events from the 15th century through the development of the European avant-garde in the 19th century. This course should be taken immediately following HIST-100, since both courses are prerequisite to HUMN-300 and 301, Methodologies of Modernism A and B.

With HIST-100 satisfies the Western Civilization Requirement.

## Humanities

HUMN-300  
Methodologies of Modernism A  
3 UNITS

Prerequisites: HIST-100 and HIST-101; ENGL-100 and ENGL-101.

The first of a two-part examination of twentieth century cultural history, emphasizing relations between the visual arts and such systems of critical inquiry as psychoanalysis, historical and dialectical materialism, and structuralism. Weekly lectures provide overviews, while discussion sections are devoted to the close study of texts in correlation to lecture materials. This course may not be taken on a Pass/No Pass basis.

Satisfies a Liberal Arts Residency Requirement in sequence with HUMN-301. HUMN-300 is offered in the fall and is prerequisite to HUMN-301.

HUMN-301  
Methodologies of Modernism B  
3 UNITS

Prerequisites: HIST-100 and HIST-101; ENGL-100 and ENGL-101.

Methodologies of Modernism is a sequential course that provides an overview (a) as well as intensive study (b) of some of the major intellectual, aesthetic, and cultural facets of the twentieth century. While the topics for the Methodologies B seminars vary from instructor to instructor, each seminar will focus on the theoretical languages of modernism, reading primary texts in such fields as cultural studies, critical theory, semiotics, and psychoanalysis. See the Course Descriptions Supplement for a more specific description of the topic of each class.

Satisfies a Liberal Arts Residence Requirement and must be taken in sequence with HUMN-300.

## Interdisciplinary

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

IN-100  
First Year Interdisciplinary Core  
3 UNITS

The Core Program provides an introduction to the Art Institute and its vibrant range of studio practice and critical theory. As an introduction to the institution, to the faculty, and to the curriculum, the Core Program is taught by a diverse group of faculty so that students gain maximal exposure to 2D, 3D, time-based, and digital media as well as to the vitality of contemporary theories of art, culture,



and media. Students will be introduced to the relationships between visual and critical thinking, contextualizing contemporary art in intellectual and historical frameworks that inform studio practice. The course is composed of lectures, demonstrations, workshops, film screenings and field trips, chosen to help students clarify their modes of creative perception and to expose students to the elements that comprise productive critiques. There is a \$35 materials fee for this course.

The Core Program is the central course in a larger first-year curriculum, which includes two semesters of English, two semesters of Art History, and studio electives that may be taken from the following list:

#### Digital Media

DM-101, DM-102, DM-140

#### Filmmaking

FM-101, FM-102, FM-112, FM-113, FM-115, FM-140, FM-141, FM-142

#### Interdisciplinary

IN-114, IN-140, IN-190

#### New Genres

NG-101, NG-110, NG-140, NG-141

#### Painting/Drawing

DR-120, PA-102, PA-110, PA-112, PA-120

#### Photography

PH-101, PH-102, PH-110, PH-111, PH-112, PH-113, PH-115, PH-116, PH-117, PH-118, PH-140, PH-141

#### Printmaking

PR-100, PR-101, PR-103, PR-104, PR-105, PR-106, PR-107, PR-108, PR-109, PR-112, PR-140

#### Sculpture

SC-101, SC-102, SC-103, SC-140, SC-190

Satisfies a Studio Elective and is required for the Interdisciplinary Major.

#### **IN-114**

#### **Multidisciplinary Collage**

3 UNITS

Prerequisite: Some painting experience helpful

This course combines painting processes that use collage, mixed media, and assemblage and will concentrate on the use of found and/or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond the conventional ones. Sculptural approaches to collage will be explored along with the idea of recycling materials.

Satisfies a Major Studio Requirement or Studio Elective or Core Studio Elective.

#### **IN-140**

#### **Around New Music**

3 UNITS

In its radical nature, dynamism, and close relationships with all the arts, vanguard classical music of the last 150 years has been unsurpassed. The course will survey the highlights of this music, provide a vocabulary for discussing it, and observe cross-disciplinary connections and analogies with the other arts. In addition to hearing and seeing a large number of musical and visual examples, the class will include the organization and presentation of an informal concert of new music. No musical background is required. Presentations will be in lecture format with time provided for discussion and response. The class will interest students who wish to learn about the art music of our time and to broaden their cultural horizons. It will be particularly valuable and useful to anyone concerned in their own work with music or sound as well as interdisciplinary practices. Listening, reading, writing, and discussion will be important parts of the course.

Satisfies an Art History Elective or Core Studio Elective.

#### **IN-190**

#### **Interdisciplinary Seminar**

3 UNITS

This course offers theoretical and pragmatic approaches to questions about the relationships between artist and community, social context, cultural criticism, and historical responsibility. Students are expected to write papers and to conceive as well as to execute studio projects that emerge from course reading and discussion. Topics may vary from semester to semester and from instructor to instructor; please refer to the Course Descriptions Supplement for more specific course descriptions.

Satisfies a Major Studio Requirement or Studio Elective.

#### **IN-200**

#### **Critical Theory**

3 UNITS

Prerequisite: IN-190

This course is an examination of recent and historical critical theory. This course will examine the relationship between politics and aesthetics in the age of mechanical reproduction, mass culture, and new forms of media spectacle.

Satisfies an Art History Requirement or an Art History Elective.



**IN-215**  
**Italian Art & Contemporary Culture**  
6 UNITS

Prerequisite: Completion of a questionnaire and interview with faculty organizer.

Rich in history and culture and with a singular place in the development of Western art, Italy offers unique perspectives to all students of the arts. Once divided into small warring principalities, the Italian peninsula still offers regional differences in art, architecture, language, customs and a varied cuisine. Italy today is faced with political questions that reflect the pressures of a new world order.

This advanced interdisciplinary course will examine the art, culture and everyday life of Italy, while providing students an opportunity to work in the medium of their choice. The course traces Italian culture from the Renaissance to the present day. Living (room and board), studio and classroom work will take place in the Tuscan countryside at a restored former fifteenth century monastery Sant' Anna in Caprena.

Satisfies 3 units of Studio Elective and 3 units of Elective Art History.

**IN-216**  
**Art, Psyche and Spirit**  
3 UNITS

Art: A sharing of studio work from an archetypal perspective. Psyche: An introduction to methods for initiating the path of individualism. Spirit: A review of both Asian and Western traditional concepts of mind, body and spirit, followed by guided training for entering paranormal (veridical, in this world), and astral (transcendent, in the spiritual world) experience.

Satisfies a Studio Elective or Liberal Arts Elective.

**IN-217**  
**China Trip**  
3 UNITS

Prerequisite: Instructor permission.

The China trip has consistently provided one of the most valuable and exciting opportunities for SFAI students to study cultural diversity up close. China is rapidly joining the international community, economically, politically and artistically. The China trip provides an opportunity for you to be a part of this historic period in China's history. The course satisfies 3 units of elective credit. One week of study followed by two weeks of travel. We will visit Shanghai, Loyang along the Yellow River, Xian for one of the best archeological museums in China, Dun Huang, an oasis in the far West of China on the silk route and famous for its ancient Buddhist caves full of murals and sculptures, Beijing, and the Forbidden City.

Satisfies Studio Elective and Global Culture Requirement.

**IN-381**  
**China Trip Tutorial**  
3 UNITS

Co-requisite: Concurrent enrollment in IN-217.

This tutorial provides a one semester period of intensive work on art projects based on the student's experience in China as part of the trip class (IN-217). Students meet individually with the instructor.

Satisfies a Major Studio Requirement of Studio Elective.

**IN-220**  
**Special Topics in Interdisciplinary Studies**  
3 UNITS

Prerequisite: PH-101, PH-102, NG-101, SC-101 or SC-102

This elective course in Interdisciplinary Studies addresses any one of a number of thematic, historical, genre or theoretical issues in interdisciplinary studies. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Major Studio Requirement for Interdisciplinary majors or Elective Studio Requirement for non-Interdisciplinary majors

**IN-221**  
**Vietnam Odyssey**  
6 UNITS

Prerequisite: Junior or senior standing; instructor permission.

Class will meet once per week for three hours each. Subjects to be explored include: situate Vietnam within the Southeast Asia and China context; Vietnamese religious and cultural values; multiethnic Vietnam, traditional and modern art practices; Vietnam-American War; and trade and investment (globalization).

Students are expected to develop ideas and strategies for their art projects during the trip. Logistical issues will be resolved regarding the completion of these projects.

The class will spend two full weeks in Vietnam. We will visit Hanoi and the northern highlands, the central coast, Saigon and the Mekong Delta. We will visit all the major cultural sites in these locations. We will connect with contemporary artists practicing in Vietnam and Vietnamese art institutions. Students will also have to pursue their art projects.

The class will continue to meet weekly in a studio format. Students will work on making, editing, and presenting their



art projects. A student group show at the Diego Gallery will occur late in the semester. Additional venues for the work will be explored.

Satisfies a Major Studio Requirement or Studio Elective; also satisfies the Studies in Global Culture Requirement.

**IN-240**  
**Gadzooks! Comics as Art?**  
3 UNITS

Prerequisites: ARTH-100, ARTH-101, and ARTH-102.

Comics exploded onto the American scene at the turn of the century along with the arrival of the movies, blues and jazz as a central part of a newly vitalized popular culture. Designed for children and lower as well as immigrant classes, newspaper comics rapidly grew in popularity and imaginative sophistication, spawning countless ongoing characters, plot situations and their variations. Comics at their best – expanding rapidly in the first part of this century into their own entities, “comic books” – blended bold graphic expression and distinctive grammatical syntax into often wild, surprisingly personal and ultimately unique forms of narrative tales. This course will offer an introductory tour through 100 years of newspaper comic strips and comic books. Classes will include slide lectures that focus on the chronology of the media, related art forms, and, especially, pivotal creative figures. Visiting artists/speakers and field trips will be included during the semester. Students will be expected to spend up to \$100 on books and reprinted materials. Grades will be determined by an ongoing journal that includes responses to lectures and readings, class quizzes, creative assignments, a short paper due at the end of the semester, and attendance.

Satisfies an Art History Elective.

**IN-250**  
**Visiting Artist Studio**  
3 UNITS

The focus of this studio/seminar-based course will be provided by a visiting artist. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies a Major Studio Requirement or Studio Elective.

**IN-290**  
**Junior Seminar**  
3 UNITS

Prerequisites: IN-190 and IN-200

This course is composed of weekly meetings that promote detailed analysis and critical discussion of student work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles. Students from any discipline are encouraged to enroll.

Satisfies a Studio Elective and is required for the Interdisciplinary Major.

**IN-299**  
**Interdisciplinary Intensive**  
3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Interdisciplinary Studio Elective or Elective Studio for Non-Interdisciplinary Majors.

**IN-390**  
**Senior Seminar**  
3 UNITS

Prerequisite: Senior standing or portfolio review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an on-going critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies a requirement for all graduating seniors.

**IN-398**  
**Directed Study**  
1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement or Studio Elective.



**IN-399**  
**Independent Study**  
12 STUDIO UNITS

Academically outstanding junior undergraduates may propose an Independent Study project of one semester in length, to be undertaken away from the Bay Area. Independent Study projects will be subject to the approval of a studio faculty sponsor, the Registrar, and the Dean of Academic Affairs. A Liberal Arts project may be taken concurrently, for which a separate proposal must be made. Independent Study credit shall not exceed 12 semester units for studio credit and shall not exceed 3 semester units in Liberal Arts. The total studio and Liberal Arts credit allowable for Independent Study shall not exceed 15 units. Only one semester or one summer session of Independent Study shall be allowed for any student.

Refer to the application form available in the Registrar's Office for additional information. Application deadlines are published in the academic calendars in this catalog.

Satisfies a Major Studio Requirement or Studio Elective.

## Mathematics

**MATH-100**  
**Principles of Mathematics**  
3 UNITS

The primary purpose of this course is to make mathematics accessible to art students for use in their work as just another practical tool; however, the true measure of success in this effort is the extent to which achieved mathematical competence leads to an expanded vision of personal artistic possibility. While the material will be presented in a manner that is designed to extend specific conceptual skills in a project-oriented environment, it will unfold in an appropriate historical context.

Satisfies the Mathematics Requirement or Liberal Arts Elective.

**MATH-101**  
**Language and Logic**  
3 UNITS

How do language and logic work in their own peculiar ways? This course looks at some answers to these questions and, in so doing, poses a few others. Particular emphasis will be placed on the role of symbolic logic in dealing with problems of meaning, expressibility, provability, and truth. The increasing development of artificial languages such as those used for communication with machines will be evaluated against the perceived ambiguities of language. Studies of such languages and their attendant logics offer some perspectives on the technical mechanisms involved in lan-

guage and logic generally, including mathematics.

Satisfies the Mathematics Requirement or Liberal Arts Elective.

## Mobility Exchange Program

**IN-393**  
**Mobility Exchange**

The Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe or Japan. All programs operate on a space available basis. Full credit for 15 units is given for satisfactory work. Consult the Student Handbook for further details regarding the program and contact the Student Services Office for application materials.

Satisfies 3 units of Liberal Arts Elective and 12 units of Major/Elective Studio Requirement depending upon the institution and courses successfully completed. See the academic advisor regarding your specific requirements needed for graduation.

## New Genres

**STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.**

**NG-101**  
**New Genres I**  
3 UNITS

This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New Genres includes time-based media and computer-generated imaging as well as performance and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means. The content of this course may change from instructor to instructor; please refer to the Course Descriptions Supplement for more specific descriptions.

Satisfies New Genres Requirement or Elective Studio for Non-New Genres Majors.



**NG-110**  
**Beginning Video**  
3 UNITS

This course is designed for students who have had little or no experience with video. The first half of the course will be organized by a series of required exercises, supplemented by in-class demonstrations, which will expose some of the possibilities and limitations inherent in video. This half of the course will also introduce technical issues such as lighting, audio recording, camera movement, and editing. In the second half of the course, students will concentrate on a project of their own design, implementing some of the technical aspects of video while taking advantage of the medium's immediacy and directness. While introducing the technical elements of video, this course also encourages exploration, fresh thinking, and trying things out. These aspects of the course will be complemented by a series of screenings by both established and well known artists as well as by occasional guests. "Music videos" will not be allowed in this course.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

**NG-140**  
**History of New Genres**  
3 UNITS

This international survey course will examine the work of exemplary artists for whom the idea or concept of "the work" became paramount. Between the 1950s and 1980s, the art object was transformed into an evanescent form between the poetics of gesture and object as residue. Through lectures, slides, video, film, and presentations by visiting artists, writers and critics, this course encompasses the history of new genres from its inception to the present. The network of correspondence will be traced between artists of the Americas, Europe, and Asia and forms of art based on elements of time and process, including action, language, performance, systems, light and space, installation and video. Class will investigate and discuss the historical contexts in which these forms emerged.

Satisfies New Genres Art History Requirement or Art History Elective for Non-New Genres Majors.

**NG-141**  
**Issues and Contemporary Artists**  
3 UNITS

An investigation of contemporary issues relevant to the development of conceptual art (performance, installation, video, body art, etc.). Through lecture, video, visiting artists and writers, the class will investigate contemporary critical culture theory as it relates to contemporary art practice.

Satisfies New Genres Art History Requirement or Art History Elective for Non-New Genres Majors.

**NG-201**  
**New Genres II**  
3 UNITS

Prerequisite: NG-101 or instructor permission

This course is the continuation of ideas and foundations begun in NG I. New Genres II: Further NG is primarily designed for new genres students at this advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. The content of this course may change from instructor to instructor; please refer to the Course Descriptions Supplement for any given semester.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

**NG-204**  
**Installation**  
3 UNITS

Prerequisite: NG-101 or NG-201 or instructor permission.

This course is suggested for students who wish to include the specifics of time and place in their object making, or for those already working in time-based activities, to provide an opportunity to objectify and site those actions and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound and smell of it all. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, equilibrium, viewer engagement and relevance.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

**NG-205**  
**Special Topics in Video**  
3 UNITS

Prerequisites: NG-101 or NG-110 or NG-201 or instructor permission.

This course offers varying perspectives on the practice of video. The focus of the course changes from semester to semester, depending on the interests of the instructor. Please refer to the Course Description Supplement for a specific course description.  
Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.



**NG-206**  
**Performance Documentation and Photoworks**  
3 UNITS

Prerequisite: NG-101 or instructor permission

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today photography is used widely by contemporary artists in the creation of conceptually-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution and technique, the students will be challenged to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

**NG-211**  
**Havana**  
3 UNITS

Prerequisite: Admission to class by proposal review and instructor permission only.

A class trip to Havana to visit the Institute of Superior Art (ISA). The class will meet bi-weekly as a seminar before and after the trip. The trip will provide a very important and unique opportunity to see work being done by contemporary artists from around the world and to be part of the Havana Bienal.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

**NG-220**  
**Special Elective**  
3 UNITS

Prerequisite: One 100 or 200 level new genres course

This elective course in New Genres addresses any one of a number of thematic, historical, genre, or theoretical issues in the study of new genres. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

**NG-250**  
**Visiting Artist Studio**  
3 UNITS  
Prerequisite: NG-101

The focus of this studio-based course will be provided by a visiting artist and will be published in the Course Descriptions Supplement.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

**NG-299**  
**New Genres Intensive**  
3 UNITS

Prerequisite: FM-101, NG-101, NG-110 or instructor's permission.

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

**NG-307**  
**Advanced Projects**  
3 UNITS

Prerequisite: Instructor permission; portfolio reviews will take place at first class meeting

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered around work). Field trips and visiting scholars and artists will also provide an important part of the curriculum.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.



**NG-310**  
**Advanced Video**  
3 UNITS

Prerequisites: NG-101 and NG-110 or instructor permission.

An intensive class for students to further develop their work in video. A seminar/workshop with critiques, guests and regular screenings of works by contemporary artists addressing narrative issues both linear and non-linear, installation, and conceptual or performance based works that use video as a documenting tool. Inclusive of all styles of working, from short pieces and "sketches" for installations and site specific to works that develop over the period of the semester, from the development of ideas to production to post-production.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

**NG-380**  
**Undergraduate Tutorial**  
3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

**NG-398**  
**Directed Study**  
1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

## **Drawing (DR)**

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

**DR-120**  
**Drawing I & II**  
3 UNITS

A course which combines beginning and intermediate instruction in drawing. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, a more specific course description may be provided in the Course Descriptions Supplement published each semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement, Sculpture Requirement or Elective Studio Requirement for Non-Painting and Sculpture Majors.

**DR-200**  
**Drawing II & III**  
3 UNITS

Prerequisite: 6 units in beginning drawing

This course provides intermediate and advanced instruction in drawing, focusing on issues such as figure and still life as well as personal and conceptual questions in aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Descriptions Supplement published each semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement or Elective Studio Requirement for Non-Painting Majors.

**DR-202**  
**Anatomy**  
3 UNITS

Prerequisite: 3 units in beginning drawing

The goal of this course is to gain an understanding of the surface contour of the human body through knowing the parts that lie below the surface: the major bones and muscles of human anatomy. We will work towards developing an ability to visualize the skeleton within the live model through the fragmentation, classification, and reassembling of the parts, and in doing so, begin to attach the forms of musculature. Working drawings will develop with consideration to the history of anatomical drawing and its relationship to image-text. On site drawing will provide an opportunity to draw from actual medical dissection. Class projects approach the body from a metaphorical, cultural construct point of view, addressing societal and identity viewpoints. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors



**DR-203**  
**Drawing: Object and Figure**  
3 UNITS

Prerequisite: DR-120 or DR-200

Direct observation of the figure and object will form the content of this course. The investigation of uses of heightened light, figure/ground relationships, and narrative possibilities of objects and the figure will be explored. Students will work in a variety of media and sizes, from still life and the model. Students will also be expected to bring objects and figure sources which are significant to personal imagery and inquiry. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

**DR-220**  
**Special Elective**  
3 UNITS

Prerequisite: One 100 or 200 level drawing or painting course

This elective course in drawing addresses any one of a number of thematic, historical or technical issues in the study of drawing. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

**DR-299**  
**Drawing Intensive**  
3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

**DR-398**  
**Directed Study**  
1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

## **Painting (PA)**

**PA-110**  
**Tools and Techniques**  
3 UNITS

There will be lectures and demonstrations, but this will primarily be a "hands-on" class and will include: proper construction of painting support and preparation of surfaces for painting; hand tools and power tools—their proper and safe use; economical methods and materials; oil paint, acrylic paint, pastel, tempera, and the relative advantages and disadvantages of each; proper methods in mixed-media work; toxicity of materials and safe working methods; and the use of studies as preparation for painting. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

**PA-112**  
**Color**  
3 UNITS

This course combines a sequence of short directed projects designed to develop and refine awareness of color relationships with a sustained, self-directed working project of personal exploration about the meaning of color. Presentations will explain the history, theory, and experimental aspects of color and will be useful to visual artists working in any medium. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.



**PA-120**  
**Painting I & II**  
3 UNITS

This course combines beginning and intermediate instruction in painting. The specific focus of the course will depend on the instructor and will vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Description Supplement published each semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement or Elective Studio Requirement for Non-Painting Majors.

**PA-200**  
**Painting II & III**  
3 UNITS

Prerequisite: 6 units in beginning painting

This course provides intermediate and advanced instruction in painting. Students will be expected to be working toward a personal vision and a deeper understanding of the ideas, content and concepts that inform their work. The specific content and focus of the course will be determined by the instructor. There is a \$35 materials fee for this course.

Satisfies Painting Requirement or Elective Studio Requirement for Non-Painting Majors.

**PA-202**  
**Concerning the Figure**  
3 UNITS

Prerequisite: 3 units of painting

How the human figure might be meaningfully represented in paintings is the focus of this course. As background, significant historic precedents will be surveyed and the implications involved in their renewed use examined. The primary concern will be to explore how contemporary visual understandings may be employed to paint significant and compelling images stressing the figure. Projects will involve working from imagination as well as from the model. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

**PA-220**  
**Special Elective**  
3 UNITS

Prerequisite: One 100 or 200 painting course.

This elective course in New Genres addresses any one of a number of thematic, historical, genre, or theoretical issues in the study of new genres. The courses vary from semes-

ter to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

**PA-299**  
**Painting Intensive**  
3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

**PA-300**  
**Undergraduate Studio Seminar**  
3 UNITS

Prerequisite: 3 to 6 units of painting

This course consists of weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Satisfies Senior Seminar Requirement, Painting Elective or Elective Studio Requirement for Non-Painting Majors.

**PA-301**  
**Living and Breathing Painting**  
3 UNITS

Prerequisite: 6 units in painting

The focus of this class is to intensify and to clarify the advanced student's experience of making paintings. Each studio day will start with a class discussion. Topics are centered around current artmaking issues and are designed to stimulate each studio session. This class is intended to help students understand their own creative process and, in turn, create a studio environment where material and intellectual growth is heightened.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors



**PA-380**  
**Undergraduate Tutorial**  
3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

**PA-398**  
**Directed Study**  
1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

## Photography

**STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.**

**PH-101**  
**Photography I**  
3 UNITS

This course addresses the primary aspects of photography in a relationship to aesthetic development. Light, time, camera, lens and development of film and paper is stressed in an environment of rigorous laboratory work.

Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of 20 prints of their own recent work demonstrating a competence in the medium. In addition a technical test is required. For such a waiver, see the manager of the Photography Dept. to arrange a time for testing, after

which a determination based upon the test and print portfolio will be made as to whether the course may be waived.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

**PH-102**  
**Materials and Methods**  
3 UNITS

Prerequisite: PH-101 or equivalent

A laboratory based investigation into the permutations. This class will also introduce various historical methods that can now be approached within a specialized manner.

Satisfies Photography Requirement for transfer students who do not take PH-101 at SFAI, Photography Elective or Elective Studio for Non-Photography Majors.

**PH-110**  
**Understanding Photography**  
3 UNITS

Prerequisite: PH-101 or equivalent

This course is an intensive investigation of the inherent characteristics and problems of the medium emphasizing the critical evaluation of student work based upon the details of an image as well as the single image within a body of work. This introduces the student to a broad range of photographic practices to experience various manners and conceptual approaches, to which, the medium of photography may be applied. Through assignments, different approaches to self expression will be undertaken and experimented with. The student will begin to see how their work fits into the continuum of photography's history. This is a true Intermediate class of technique applied to concept. This is not a class for the beginning student.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

**PH-111**  
**Technical Workshop Class**  
3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

These courses provide a series of technically based intensive workshops on a variety of specific topics. Refer to the Course Description Supplement for the semester's particular focus. There is a \$35 materials fee for this course.

Satisfies Photography Distribution Requirement, Photography Elective or Elective Studio for Non-Photography Majors.



**PH-112**  
**Color Photography**  
3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course will offer a technical and creative introduction to the use of color, color theory, and negative printing for color. Exposure, filtration, artificial and natural light, and use of various films will be covered. Assignments include technical exercises and encourage the inspired use of color in all aspects of photography. Materials will cost between \$250-300; lab work and attendance are crucial to the success of this class. Students may be required to purchase a textbook.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

**PH-113**  
**Alternative and Historical Processes (formerly known as non-silver)**  
3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course is primarily a laboratory oriented class with sessions devoted to both the critique and slide presentations. Today, in the medium of photography, there is a very interesting resurgence of historical processes employed by contemporary artists. This class is designed to practice and investigate these applications. Assignments are given but the class is more oriented to technical accomplishment accompanied by personal vision.

Satisfies Photography Distribution Requirement, Photography Elective or Elective Studio for Non-Photography Majors.

**PH-115**  
**The View Camera: Traditional and Non-Traditional Uses**  
3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

The view camera represents the basic truths of photography and is essential to a well-rounded photographic education. It is suited to some individuals wishing to realize to the 'purity' of the medium. Its characteristics of detail and full control over the visual image become an essential aspect of one's personal vision.

Satisfies Photography Distribution Requirement, Photography Elective or Elective Studio for Non-Photography Majors.

**PH-116**  
**Elements of Lighting**  
3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course will focus on the use of light in photography as object, subject, and tool in regard to picture making. A survey of basic lighting techniques, existing light, on-camera flash, tungsten lights, still life and portrait lighting with strobe, in combination with presentations of work of contemporary photographers and in-class demonstrations and experimentation will make lighting less intimidating and introduce new possibilities within the medium. There is a \$35 materials fee for this course.

Satisfies Photography Distribution Requirement, Photography Elective or Elective Studio for Non-Photography Majors.

**PH-117**  
**Photography Seminar**  
3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

A seminar is a group of advanced students studying under a professor with each doing original research and all exchanging results through reports and discussions featuring open discussions or both a formal and informal manner. These classes vary from semester to semester depending upon the faculty's decisions and the particular professor teaching the course. Please refer to the Course Description Supplement for specifics.

Satisfies Photography Distribution Requirement, Photography Elective or Elective Studio for Non-Photography Majors.

**PH-118**  
**Night Photography**  
3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course will enable students to expand their photographic practice to include making images at night. During the semester this class will examine the history of night photography and its practitioners and explore the technical as well as the aesthetic qualities of night shooting. This is a class in which students will be expected to be making pictures throughout the semester. Through several nighttime field trips and assignments, students will be exposed to a variety of different methods for shooting in low and mixed light. Both color and black-and-white materials will be used. Students must have a tripod of their own and a



camera that has a bulb "B" setting for doing time exposures.

Satisfies Photography Distribution Requirement, Photography Elective or Elective Studio for Non-Photography Majors.

#### **PH-140**

##### **History of Photography I**

3 UNITS

This course is a survey of the artistic development and technology of photography. Emphasis will be given to the social impact of photography and its relationship to multiple fields of artistic endeavor. Field trips, a research paper, an exam, and individual presentations will be required for the course.

Satisfies Photography Art History Requirement or Art History Elective.

#### **PH-141**

##### **History of Photography II**

3 UNITS

Prerequisite: Previous coursework in history of photography

Through a series of lectures, discussions, readings, and class participation projects, this course will address photography's relationship to modernism. Beginning with the moment of photography's ascendance as a modernist medium in the 1920's and 30's, the course will work chronologically backwards and forwards, eventually covering the entire history of the medium and its recent implication in postmodernism. The class will meet weekly in the Graphic Study Center of SFMOMA and, whenever feasible, will entail examination of the museum's photographic collection.

Satisfies Photography Art History Requirement or Art History Elective.

#### **PH-201**

##### **Culture and Document**

3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course examines personal and cultural beliefs and values as they are expressed and represented in photography. Students will explore dominant cultural conventions in contemporary and historical mass media, advertising and gender representation. Students will be expected to work on an individual photographic project throughout the semester.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

#### **PH-202**

##### **Landscape: Nevada Plus...**

3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141

The centerpiece of this class is a 5-6 day field trip into the basin and range country of Nevada, where the class will focus on a history of the state including the original inhabitants, emigrant remains, small mining communities, and the wilderness. Local photographic field trips may extend beyond class time, and students are asked not to schedule classes that conflict with this plan. This is an "experience" class in which photographs are continually taken and critiqued and in which attention will be paid to patience, composition, and eloquent light. Study and praxis may include precepts of the term "landscape" other than "natural scenery," including anthropologic, domestic, social and urban viewpoints. Students with mature skills and diligence as well as a commitment to the ideas of the natural landscape are invited to participate. A \$250 class fee covers vehicle rental, lodging and food. Not limited to Photography majors. For further information, see Jack Fulton.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

#### **PH-204**

##### **Fractions of Contemporary Life in the Urban Landscape**

3 UNITS

Prerequisite: PH-101 or equivalent, PH-110, and PH-140 or PH-141.

Over the past 100 years Modernism has had a profound impact on constructing and defining urban space. This course will explore current and historical perceptions and representations of the urban experience with regard to artistic production. A wide range of work from contemporary as well as historic practices will address the urban experience in ways that examine personal, cultural, social identities within the urban setting as well as the delineation between public and private space.

Each student will establish physical perimeters within the city where they will explore and develop a body of work based on their interests and experiences in that area. Although the work will be individual in concept and approach, the class will collectively present their ideas as a visual map for the final. The development and exchange of ideas through individual and group critique, visual presentations, readings, and class assignments will provide a foundation for individual exploration. Writers and photographers such as Roland Barthes, Walter Benjamin, Gaston Bachelard, Richard Sennett, Victor Burgin, Martha Rosler, George Perec, Eugene Atget, Thomas Struth, Chantal Akerman, Candida Hoffer, Gunter Forg, and Nick Waplington will help to address current practice and critical evaluations of the urban experience.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.



**PH-207**  
**Art and Commerce**  
3 UNITS

Prerequisite: PH-101 or equivalent

Art and Commerce is a new hybrid theory/studio course which examines the nexus between art/photo and commercial work. There is currently a strong intersection between art making and commercial work in magazines, advertising, and fashion. Artists are crossing over into these fields, blurring distinctions between the two areas. The course will examine the current and historical relationship between art and commerce, beginning with art's service to the church and state, and moving to photography's instrumental evolution, and concluding with a close look at the various ways art and commerce interact now: From artists working with corporations, both traditional and not, to art photographers creating fashion campaigns, to commercial craftsmen producing art for artists. Students will combine reading and research with the production of their own work which will address the issues of the class. There will be field trips and guests, such as magazine editors and advertising reps.

Satisfies Photography Elective, Elective Studio for Non-Photography Majors or Liberal Arts Elective.

**PH-208**  
**Sacred and Profane**  
3 UNITS

Prerequisites: Students may early register for this course; permission for final registration will be given by the instructor after the portfolio review that takes place during the first class meeting. Non-majors may enroll with instructor permission and portfolio review if photography is an aspect of the student's work. Students must bring portfolios to the first class for review.

In this course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a cross-cultural framework. Assigned readings, several short papers, some research inspired by students' creative work, and a class presentation will be required.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

**PH-209**  
**Sacred and Profane II**  
3 UNITS

Prerequisite: Students continuing from PH-208 may early register for this class. Permission for continued enrollment will be given by the instructor after the first meeting. Generally, there are no new openings for students for the second half of the class except by permission of the instructor.

This course is the second semester of an advanced two-semester course looking at a broad range of sacred, mythic, and profane images in a cross-cultural framework. See PH-208 for additional information.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

**PH-215**  
**Direction and Inspiration**  
3 UNITS

This photographic class is designed for advanced and intermediate students. Students will be asked to define a project that they will work on for the semester. We will review and discuss each student's work in a way that leads to a wider circle of ideas and precedents in art and culture. For instance, if someone is involved with self-portraiture, we will discuss the genre to help develop useful and pertinent resources that might lead to inspiration. Not only throughout the history of photography, but in the history of art, we might discuss for instance, the individual and cultural issues that shape identity and its representation. The goal of this class is to have students recognize that they are producing work that is simultaneously unique to them, but also part of a very long genealogy of expression.

Besides the student's work in progress, students will be required to research other subjects and artists pertinent to their work. Each student will present a slide presentation to the class of their research and we will have some moderate reading. A more detailed syllabus will be distributed when the class meets.

A portfolio review for entrance to the class will be conducted during our first meeting; everyone must bring examples of their work. This is to guarantee that the work of all of the students in the class is at a high enough level to sustain an in-depth project for the semester. A list of the accepted students will be sent to the Registrar for final enrollment.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.



**PH-220**  
**Special Elective**  
3 UNITS

Prerequisite: One 100 or 200 level photography course

This elective course in Photography addresses any one of a number of thematic, historical, genre, or theoretical issues in the study of photography. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.  
Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

**PH-250**  
**Visiting Artist Studio**  
3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141

The focus of this studio-based course will be provided by a visiting artist and will be published in the Course Descriptions Supplement.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

**PH-251**  
**Special Topics in Photography**  
3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141

This studio course offers students an opportunity to explore a special topic in photographic practice that is not offered in the regular photo curriculum. It may be organized around a specific photographic genre or studio practice. The topic varies from instructor to instructor; please refer to the Course Descriptions Supplement for a specific description.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

**PH-299**  
**Photography Intensive**  
3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more spe-

cific course descriptions in any given semester. There is a \$35 materials fee for this course.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

**PH-301**  
**Strategies of Presentation**  
3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141

This course enables students to develop a working method of evaluation with respect to their work and to find the most appropriate forms of presentation for it. Strategies of Presentation includes an analysis of the problems of collecting, editing, and arranging a body of work with the intent of presenting a photographic series in an exhibition, publication, or portfolio. The course also addresses the problem of revising one's work for multiple possibilities of installation, performance, or intermedia formats.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

**PH-380**  
**Undergraduate Tutorial**  
3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

**PH-381**  
**Special Projects**  
3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

Each student is expected to present a proposal outlining the nature of the project and goals for the semester. Students meet individually with the instructor.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.



**PH-391**  
**Senior Review**  
**3 UNITS**

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

This is an exit or 'capstone' class configured for the student to coalesce, define and be prepared take their work into a larger arena of the 'real' world, or matriculate into a graduate program.

A class to culminate projects and to prepare for a professional life.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

**PH-398**  
**Directed Study**  
**1-6 UNITS**

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

## **Printmaking**

**STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.**

**PR-100**  
**Introduction to Printmaking**  
**3 UNITS**

Introduction to Printmaking is a beginning level course. Both technical and conceptual in nature, this course is intended to introduce printmaking's core technologies to artists who have had limited exposure to printmaking. The course objective is to build a foundation so that personal issues and imagery can be pursued in depth more successfully in other courses.

This course introduces these ideas through two of printmaking's technologies – relief print and intaglio. In relief, the ink is printed from the surface of a matrix, and

intaglio's ink is printed from the grooves below its surface. A woodcut is a relief print, an etching is an intaglio, and a collograph combines these two technologies. The basic processes used to make and print a woodcut, etching and collograph will be demonstrated and practiced. There is a \$35 materials fee for this course.

Satisfies Printmaking Requirement and Elective Studio for Non-Printmaking Majors.

**PR-101**  
**Screen Printing for Painters**  
**3 UNITS**

In this class, water-based screen-printing will be explored through direct and photo-based processes. The emphasis will be on individual image making founded in both basic and/or complimentary approaches to the use of the screen. This will include the single color image, the multicolor image and will also use the screen as a matrix for various monoprinting techniques. Sub straights from paper to canvas will be used to give the students a wider range of expression based in scale and the need to combine methodologies. Students will provide a minimum of four images and the class will include both individual and group critiques.

**PR-103**  
**Photo-Printmaking I**  
**3 UNITS**

This class provides a foundation in the theory and practice of photo-printmaking, including lectures, demonstrations, practical darkroom and studio work. Individual and group discussion is encouraged. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, including techniques for the construction and manipulation of images. The primary print media is Photo Etching. General studio procedures with a strong emphasis on safety are integrated with image-making practice. Other media may be explored, such as photo-silkscreen, if the student has taken a prior class in that subject. A limited number of advanced students may be admitted to this class. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

**PR-104**  
**Lithography I**  
**3 UNITS**

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive



and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

#### **PR-106**

##### **Artists' Books—Bay Area Resources**

3 UNITS

This is a workshop class that will focus on the preparation of a prototype book or portfolio project. The class will stress the relationship between word and image and such associated topics as flow and sequence. This class will sort through the nuts and bolts of producing a book or portfolio by frequently visiting and observing the practices of the many presses and workshops that make the Bay Area a center for limited-edition publication.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

#### **PR-107**

##### **Relief Printing**

3 UNITS

This class is an introduction to the medium of relief printmaking, including Western techniques as well as the traditional Ukiyo-e process. Through lectures, demonstrations and hands-on work in the studio, students will be taught the processes and techniques for printing images from linoleum and wood. Students will be expected to work on three relief print projects—single block, multiple block, and reduction. Hand printing and press printing, oil and water-based inks will be utilized. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. There will be individual and group critiques. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

#### **PR-112**

##### **Printmaking Intensive – The Language of Aquatint**

3 UNITS

This two-week intensive class will explore the history and process of the aquatint, i.e., the method(s) of achieving tones in the intaglio (etching) process. All approaches from hand to mechanical applications will be demonstrated and explored. Various linear techniques will also be employed as ancillaries to the aquatint. Although the emphasis in this class will be on achieving a thorough

understanding of the possibilities inherent in the aquatint process, we will always be working toward its application through concept and image. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio Requirement for Non-Printmaking Majors

#### **PR-140**

##### **History of Printmaking**

3 UNITS

Presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts (at California Palace of the Legion of Honor), from 15th century prints through contemporary examples of experimental printmaking. Works of such major figures as Durer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec, and Picasso are studied in depth. The course stresses both technique and creativity. Note: Class meets in the Achenbach Foundation, California Palace of the Legion of Honor, Lincoln Park, 100 34th Avenue, San Francisco.

Satisfies Printmaking Art History Requirement of Art History Elective.

#### **PR-202**

##### **Etching I & II**

3 UNITS

Prerequisite: PR-101 or equivalent

This class continues the exploration of the medium of intaglio. Through demonstration and class participation, students continue their exploration of the medium. Various methods of making plates as well as collaborative projects will be encouraged. Students will use the information acquired in intaglio to create a print portfolio, installation or individual prints exhibited as a series. Individual and group critiques are included. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

#### **PR-203**

##### **Photo-Printmaking I & II**

3 UNITS

Prerequisite: PR-101 or equivalent

For the Introduction I students: This class provides a foundation in the theory and practice of photo-printmaking. This includes lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, techniques for construction and manipulation of images. The primary print media is Photo Etching. General studio procedures with a strong emphasis on safety are integrated with image-making practice. There is a \$35 materials fee for this course.



For the Advanced II students: This course is a continuation of the theory and practice of photo-printmaking, including lectures, one on one demonstrations, and critiques as needed, advanced darkroom as well as individual and group discussion. Other print media can be explored, as the student expands their language, and hones their expression. Other media may be explored, such as photo-silkscreen, if the student has taken a prior class in that subject. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

**PR-207**  
**Artists' Books/Evolving Books**  
3 UNITS

Prerequisites: PR-106 and instructor permission

This class looks at the qualities of books that have the potential for creative expression beyond the typical notion of a book. Building on characteristics such as the potential for storytelling, performance and unique methods of display, the class will examine the relationship between word and image and the impact that materials and media can have on an artistic outcome. Guest artists and field trips will be important components to this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

**PR-213**  
**Digital Printmaking**  
(Same as DM-213)  
3 UNITS

Prerequisite: DM-101 or instructor permission

This class is an experimental lab designed to explore the potential relationship between technologies of printmaking with those of the computer. Students will be exposed to skills that use computer applications in conjunction with printmaking techniques. A variety of image sources will be explored, such as flatbed and transparency scans, captured video stills, and digitally-rendered graphics. Print Tight copper etching plates will serve as the introductory print media. Color will be introduced through color management systems including RGB, CMYK, spot color, monochromatic, doutone, and process printing alternatives. This class is primarily technical in nature and is meant to serve as a basis for growth and exploration of the digital printmaking alternative. This is intended for students who have familiarity with Photoshop, Illustrator, or other graphics applications, and want to explore beyond the ink jet output print of images. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective, Digital Media Elective or Elective Studio for Non-Printmaking or Digital Media Majors.

**PR-220**  
**Special Elective**  
3 UNITS

Prerequisite: One 100 or 200 level printmaking course

This elective course in Printmaking addresses any one of a number of thematic, historical, genre, or theoretical issues in the study of printmaking. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

**PR-310**  
**Advanced Projects**  
3 UNITS  
Prerequisite: PR-100A or instructor permission

This course is intended for upper-level undergraduates and graduate students who are working with expanded or combined forms of printmaking using the many techniques available. Its purpose is to allow selected students to concentrate on a specific and limited project over the course of the semester. Students are expected to work independently, to define their own projects, and to realize goals that they have established. The class structure combines the attributes of a seminar (assigned readings accompanied by discussion), a studio class (working on projects), a critique seminar (discussions centered around student work), and tutorial (one-on-one discussions with the instructor about the evolution of student work). The course may also include relevant field trips and visiting artists.

Admission into the course is largely based on portfolio reviews. Your portfolio should be brought to the first meeting of the class and must include examples of previous work and a short written description of the project(s) you intend to work on during the semester. A list of those students accepted into the course will be provided to the Registrar's Office and posted outside the Printmaking Office. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

**PR-398**  
**Directed Study**  
1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the



credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

## Science

### SCIE-110

#### Art & Phenomena at the Exploratorium

3 UNITS

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersections between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium. Class meets at the Exploratorium, located at 3601 Lyon Street, San Francisco.

This course may include a materials fee. Please refer to the time schedule, available during registration for a complete list.

Satisfies a Natural Science Requirement or Liberal Arts Elective.

### SCIE-111

#### Topics in Contemporary Science

3 UNITS

This course offers an investigation of the critical ideas that characterize the post-classical era of modern science. Examples from cognitive as well as physical sciences will be included. No technical expertise is required.

Satisfies a Natural Science Requirement or Liberal Arts Elective.

### SCIE-220

#### Special Elective

3 UNITS

This elective course in science addresses any one of a number of historical, theoretical or pragmatic issues in the study of science. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies a Science Requirement or Liberal Arts Elective.

## Sculpture/ Ceramic Sculpture

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

### SC-101

#### Form and Processes

3 UNITS

Prerequisite: Core or equivalent, can be taken concurrently with Sculpture 101, 103 or 140. Satisfies Sculpture and Elective Studio for Non-Sculpture Majors.

One of several foundation sculpture classes, this course is an introduction to the methods and ideas of sculpture. Based upon the processes of modeling and assemblage that are used as vehicles to explore the processes of replication and transformation by mold making and casting, in ceramic via press molds and slip casting, and in other materials such as wax, plaster and concrete. Information about contemporary sculpture in the form of slides and video will also be presented.

### SC-102

#### Structure and Concept

3 UNITS

Prerequisite: Core or equivalent, can be taken concurrently with Sculpture 101, 103 or 140. Satisfies Sculpture and Interdisciplinary Requirement and Elective Studio for Non-Sculpture Majors.

Structure and Concept: Beginning Sculpture

The second of two foundation sculpture classes, this course concentrates on the fabrication of a range of materials and their application to sculptural ideas. Creative problem solving and developing structures using wood, and metal is covered, sculpture-related drawing and welding will also be introduced. Students will learn the use of basic power and hand equipment in the wood and metal shops. Information about contemporary sculpture in the form of slides and video will also be presented.

Satisfies Sculpture Elective and Elective Studio for Non-Sculpture Majors.

### SC-103

#### Object and Material

3 UNITS

Prerequisite: Core or equivalent, can be taken concurrently with Sculpture 101, 102 or 140. Satisfies Sculpture and Interdisciplinary Requirement and Elective Studio for Non-Sculpture Majors.



Students will use a range of ceramic working techniques to investigate issues of the visual language. The exploration of the relationships between object, material and concept is a primary focus of this course. In addition, the how and why of formal, intuitive, narrative and conceptual approaches to the visual language will be studied in a studio context. Instruction in basic ceramic construction, glazing and firing are part of the technical foundation for this course. Information about contemporary sculpture in the form of slides and video will also be presented

Satisfies Sculpture Elective and Elective Studio for Non-Sculpture Majors.

**SC-140**  
**History of Sculpture**  
3 UNITS

Prerequisite: Core or equivalent, can be taken concurrently with Sculpture 101, 102 or 103. Satisfies Sculpture Art History Requirement or Art History Requirement for Non-Sculpture Majors.

This course covers the significance of art making, concentrating on sculpture, in various cultures throughout history, with emphasis on the period from the Renaissance through the twentieth century. Because art history can be a tool for making art in the studio, SC-140 will help students develop a solid historical context, which can then become a resource for their own art making.

Satisfies Sculpture Art History Requirement or Art History Requirement for Non-Sculpture Majors.

**SC-299**  
**Sculpture Intensive**  
3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

**SC-302**  
**Cross Media/Ceramic Projects**  
3 UNITS

Prerequisite: One beginning SC, NG or Interdisciplinary course, or consent of the instructor

This is an advanced course that focuses on the sculptural use of clay and related ceramic materials in a mixed media context. Other materials or approaches include but are not limited to: classical sculpture materials, exotic or alternative materials, installation, architecture, photography, video and digital strategies. One emphasis in the class will

be to understand and evolve different meanings of ceramics and ceramic-based practice. A range of technical information about ceramics will be pursued ranging from clay body and glaze formulation to architectural and industrial practices as well as conceptual approaches to ceramics. Appropriate slides, videos, readings and visiting artists will also be part of the course.

Satisfies Sculpture Requirement and Elective Studio for Non-Sculpture Majors.

**SC-307**  
**Advanced Projects**  
3 UNITS

Prerequisites: Junior and Senior students who have had at least 2 courses in Sculpture, Interdisciplinary and/or New Genres or with the consent of the instructor and have a basic command of the materials and methods being used for their projects.

A studio-intensive course for advanced students who will work on individual projects of their own conceptualization and design. Within the capabilities of the Sculpture Department., the course will assist the student in logistical, engineering, technical and aesthetic support and feedback for their projects. The course is open to all appropriate media/mixed-media including traditional/non traditional sculpture materials, sculpture/painting, sculpture/video, sculpture/film, kinetic works, etc. Either one major project or several smaller works may be developed during the semester. Students are expected to have initial drawings, proposals or prototypes for their project(s) by the second meeting of the class. Appropriate slides, videos, readings and visiting artists will also be part of the course.

Satisfies Sculpture Requirement and Elective Studio for Non-Sculpture Majors.

**SC-380**  
**Undergraduate Tutorial**  
3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Sculpture Requirement and Elective Studio for Non-Sculpture Majors.



**SC-398**  
**Directed Study**  
1-6 UNITS

Prerequisite: Instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement, Studio Elective, or Liberal Arts or Art History Elective.

## **Social Science**

**SOCS-120**  
**Globalism, Communication, Performance**  
3 UNITS

How does cultural production and consumption participate in global geopolitics and inequalities; how do media participate in and restructure transnational relations; how is identity constructed through diverse forms of narrative? This course addresses these questions by focusing on cultural production and power in transnational perspective. Through ethnographic and critical approaches, we will analyze visual culture, literary and musical forms of communication that have served the planetary reach of colonialism, imperialism and the "new world order." The course also examines questions of resistance and how imagined communities are built around signs, commodities, performance, and media that provide insight into questions of place, nation, diaspora and corporate spheres.

Satisfies a Liberal Arts Elective or Social Science Requirement; also satisfies the Studies in Global Culture Requirement.

**SOCS-220**  
**Special Elective**  
3 UNITS

This elective course in Sociology addresses any one of a number of historical, theoretical or pragmatic issues in the study of the social sciences. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies a Social Science Requirement or Liberal Arts Elective.



# SUMMER MFA DEGREE REQUIREMENTS

Designed for working artists, teachers and other art professionals, the Summer MFA curriculum broadens and advances the conceptual, critical, historical and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with San Francisco Art Institute resident and visiting faculty for three or more summers with individual directed study the rest of the year.

Only students admitted to the Summer MFA Program may enroll in the courses listed below, unless special permission is granted by the Summer MFA Program Director (for graduate students in the MFA Program).

## Curriculum Distribution:

Interdisciplinary Seminar	3 units
Art History, Theory & Criticism	9 units
Graduate Teaching Assistantship	3 units
Graduate Internship	3 units
Critique Seminar	12 units
Directed Study/Winter & Summer Review	12 units
Studio Electives	18 units
Intermediate Review	0 units
Final Review	0 units

TOTAL 60 units

## ARTH-502 Critical Theory 3 UNITS

This seminar examines various fields of theoretical inquiry, from psychoanalysis to phenomenology to deconstruction. Topics may vary from semester to semester and from instructor to instructor. Please refer to the Course Descriptions Supplement for specific course requirements.

Satisfies the MFA First Year Art History Requirement or MFA Art History Elective.

## ARTH-505 Graduate Seminar in Art History 3 UNITS

This seminar explores a broad intellectual spectrum in contemporary art history, visual theory, and art criticism. Topics vary from semester to semester and instructor to instructor. Please refer to the Course Descriptions Supplement for specific course descriptions.

Satisfies MFA Art History Elective.

## SGR-500 Graduate Critique Seminar 3 UNITS

The Graduate Critique Seminar emphasizes group discussion and critique of students' work and other related topics. Unless otherwise notified, the first meeting of the Graduate Critique Seminar is at 701 Chestnut Street.

## SGR-595 Off-Site Directed Study/Review 1.5 UNITS

Summer MFA students may enroll for one or two four-week sessions each summer and complete the major portion of their work during intensive summer periods of individually focused studio practice. Community-based directed-study classes with artists in the students' own communities continue the program through the rest of the academic year. In winter and early summer, weekend reviews are held in San Francisco. The winter review takes place during the weekend before Martin Luther King Day holiday, and the summer review takes place in early July.



# GRADUATE PROGRAM

## MFA DEGREE REQUIREMENTS

### FIRST SEMESTER

Graduate Critique Seminar (GR-500)	3
Graduate Tutorial (GR-580)	3
Art History (ARTH501 or 503) see below for requirement	3
Critical Studies Seminar (CS-500) see below for requirement	3
Elective*	3
Visiting Artist Series (GR-502)	0

### SECOND SEMESTER

Graduate Critique Seminar (GR-500)	3
Graduate Tutorial (GR-580)	3
Art History (ARTH 501 or 503) see below for requirement	3
Critical Studies Seminar (CS-500) or Elective* see below for requirements	3
Elective*	3
Visiting Artist Series (GR-502)	0
Graduate Studio/Intermediate Review (GR-592)	0

### THIRD SEMESTER

Graduate Critique Seminar (GR-500)	3
Graduate Tutorial (GR-580)	3
Art History (ARTH 501 or 503) see below for requirement	3
Critical Studies Seminar (CS-500) or Elective* see below for requirements	3
Elective*	3

### FOURTH SEMESTER

Graduate Critique Seminar (GR-500)	3
Graduate Tutorial (GR-580)	3
Electives*	9
Graduate Studio/Final Review (GR-594)	0
MFA Exhibition and Catalog (GR-599)	0
Total	60 units

**MFA Art History:** Candidates for the MFA degree are required to take a total of 9 units of Art History consisting of 6 units of Graduate level Art History (ARTH 501 or 503) and 3 units of a Contemporary Art Issues or History seminar within major area (PA,PR,SC,PH,FM,NG). This may be an undergraduate class. These units are to be completed within the first three semesters.

**Critical Studies:** Candidates for the MFA degree are required to take a total of 6 units of Critical Studies (CS 500). It is required to take 3 units (one Critical Studies class) in the first semester. The additional 3 units (one Critical studies class) may be taken in their 2<sup>nd</sup> or 3<sup>rd</sup> semester.

**Prerequisites:** All students must enter the MFA Program with 6 units of Art History: 3 units of Modern or Contemporary History / Theory and 3 additional Art History units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI or

any other accredited College or University.

\*Electives include: Graduate Art History or Critical Studies seminars; undergraduate seminars in contemporary art history, theory and criticism; internships and undergraduate studio courses including Intensive Courses.

GR-599 (MFA Exhibition): Graduate students must register for the MFA Exhibition in their final semester. **ALL** graduating students must register for the spring MFA Exhibition and pay an MFA Exhibition fee of \$250. No credits are awarded, but participation is required for the degree.

**Please note that there are mandatory MFA Exhibition meetings in the fall semester (dates, times, and rooms to be announced).**

## POST-BACCALAUREATE CERTIFICATE REQUIREMENTS

### FIRST SEMESTER

Post-Baccalaureate Seminar (PB-400)	3
Art History (undergraduate or graduate)	3
Critical Studies Seminar (CS-500)	3
Undergraduate electives	6

### SECOND SEMESTER

Post-Baccalaureate Seminar (PB-400)	3
Art History (undergraduate or graduate)	3
Tutorial (undergrad or graduate)	3
Undergraduate electives	6
Total	30 units

Note: The Post-Baccalaureate program is a full-time, two semester resident program of study. Registration for anything less than a full-time, two-semester course of study in the Post-Baccalaureate program requires approval of the Graduate Program Director. Please see the *Student Handbook* for additional information.



# GRADUATE COURSE DESCRIPTIONS

**PB-400**

**Post-Baccalaureate Seminar**

3 UNITS

All Post-Baccalaureate students will enroll in the Post-Baccalaureate Seminar, which will focus on critiques of student work from all disciplines represented in the Post-Baccalaureate program. Ideas, not materials, will be emphasized, and discussions may include readings.

**CS-500**

**Graduate Seminar in Critical Studies**

3 UNITS

This seminar will explore social, aesthetic, and intellectual movements in contemporary theory and criticism. Topics may vary from semester to semester and from instructor to instructor. Please refer to the Course Descriptions Supplement for specific course descriptions.

**ARTH-501**

**The Decades: Why Painting**

3 UNITS

An investigation and discussion of the work of five significant painters of the second half of the 20th century – Willem de Kooning, Philip Guston, Agnes Martin, Alice Neel, and Gerhard Richter – and of their connections to work by other artists then and now. A subtext is, why or how painting as an art continues despite all the (good) reasons for its demise. We will read the artists' writings and writings about them, look at art works in museums and galleries, watch films and videos and curate imaginary exhibitions. A photocopy reader and/or handouts will be available in time for the first class section.

Satisfies MFA Art History or elective requirements.

**ARTH-500**

**Graduate Seminar in Art History and Criticism**

3 UNITS

This seminar examines in-depth specific topics and movements in art history and criticism. Topics may vary from semester to semester and from instructor to instructor. Please refer to the Course Descriptions Supplement for specific course descriptions.

Satisfies MFA Art History or elective requirements

**ARTH-598**

**Directed Study**

1-6 UNITS

Directed Study is designed for education needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

**GR-500**

**Graduate Critique Seminar**

3 UNITS

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Unless notified to the contrary, first meeting of Graduate Critique Seminars is at 3<sup>rd</sup> Street Graduate Studios.

**GR-580**

**Graduate Tutorials**

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified to the contrary, first meeting of Graduate Critique Seminars is at 3<sup>rd</sup> Street Graduate Studios.

**GR-598**

**Graduate Directed Study**

1-6 UNITS

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The students meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree



**GR-596**  
**Graduate Internship**  
3 UNITS

Internships on or off campus are available to graduate students and carry 3 semester units of credit. To participate in internships for credit, students must enroll in GR-596, the Graduate Internship course. Students in the course will meet as a class at least five times each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, in consultation with the on-site supervisor.

Graduate interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end.

Although a list of possible internships is available in the Student Services Office, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals; as a teacher, artist-in-residence, apprentice, or administrative assistant.

**GR-502**  
**Visiting Artist Series**  
0 UNITS

The Visiting Artist Series is designed to supplement the MFA Program by giving graduate students exposure and access, on a weekly basis, to artists, scholars, and others working in a wide variety of disciplines within the community as well as individually. This series will take place on campus at 800 Chestnut Street as well as in galleries, alternative spaces, studios and museums to further expose students to a diverse range of artists and art. Visiting artist lectures will typically occur on Friday afternoons, but some lectures and/or meetings may be scheduled at alternative times, including Saturdays. Students will also have the opportunity to meet with some guests for individual critiques and small group discussions.

Attendance is required for all students. Three or more absences can result in a failing grade. Students are required to sign the roll sheet at the Lecture Hall door, remain for the duration of the lecture, and participate in the discussion period directly following the lecture.

**GR-592**  
**Intermediate Review**  
0 UNITS

At the end of the second semester, students are required to register and to present work for Intermediate Review.

Students who pass the review will proceed to the 2<sup>nd</sup> year of the MFA program. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

**GR-594**  
**Final Review**  
0 UNITS

At the beginning of their final semester of the MFA program, students are required to register for Final Review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive the MFA degree.

**GR-599**  
**MFA Exhibition**  
0 UNITS

Each graduating MFA student is required to participate in the thesis exhibition by exhibiting work at Fort Mason and by contributing time to a specific task, such as planning, installation, publicity/publication, public events, or staffing the information desk. Attendance is required at class meetings each semester and for the tasks at the exhibition. See the Course Descriptions Supplement for the dates and times for the class meetings in the fall and spring semesters.

**GR-597**  
**Teaching Assistships**  
0 UNITS

3rd and 4th semester graduate students are eligible to apply for a Teaching Assistantship. Courses assigned assistantships will be posted in the lounge of the 3rd Street Graduate Studios with their descriptions.

Applications, available in the Graduate Program Office, should be submitted to the Graduate Program Director. The faculty will then select the MFA student most qualified for the position. The Office of Academic Affairs will notify the student prior to early registration.

The MFA student must register for the Teaching Assistantship (GR- 597) for 0 units. Compensation will be paid in the form of a tuition grant. An MFA student must be enrolled for a minimum of 6 units in order to register for a TA ship.

Note: GR-597 carries no units



# MA/Curatorial Studies Curriculum

## FIRST SEMESTER

Core Seminar: Curatorial Methods and Practice (CUR 510)	3
Contemporary Art History/ Theory (ARTH 503)	3
Art Writing (CS 500)	3
Curatorial Forum (CUR 50MA/2)	0/3
1 <sup>st</sup> year Curatorial Project/ Tutorial (CUR 511)	3

## SECOND SEMESTER

Elective	3
Core seminar: Curatorial Methods and Practice (CUR 510)	3
Contemporary Art History/ Theory (ARTH 503)	3
Art Writing (CS 500)	3
Curatorial Forum (CUR 502)	3
1 <sup>st</sup> year Curatorial Project/ Tutorial (CUR 511)	3

## THIRD SEMESTER

Elective	3
Core seminar: Curatorial Methods and Practice (CUR 510)	3
Contemporary Art History/ Theory (ARTH 503)	3
Art Writing (CS 500)	3
Curatorial Forum (CUR 502)	0/3
Master's Thesis Project/ Tutorial (CUR 512)	3

## FOURTH SEMESTER

Elective	3
Core seminar: curatorial Methods and Practice (CUR 510)	3
Contemporary Art History/ Theory (ARTH 503)	3
Art Writing (CS 500)	3
Curatorial Forum (CUR 502)	0/3
Masters Thesis Project/tutorial (CUR 512)	3
Elective	3
Masters Exhibition (CUR 599)	0

Total 60 units

### Core Seminar: Curatorial Methods and Practice CUR 510

Curatorial studies students take this core seminar each year of the program which is taught by SFAI faculty and professionals in the field. The first year covers a full spectrum of curatorial practices and methodologies. The fall semester focuses on history and methodology with an in-depth examination of collecting and display, using historical and contemporary case studies of exhibitions in various contexts including museums, artist-run spaces, commercial galleries, non-profit organizations and public art programs. Students will critically analyze exhibitions at the Art Institute and at other locations, which will prepare them for working on first year curatorial projects at either SFAI or other Bay Area organizations. The spring semester will focus on the entire gamut of professional curatorial practices including developing and communicating an exhibi-

tion or project concept, writing budgets and funding proposals, production and installation methods, critical interpretation and documentation of the work in publications and publicity, and organizing educational or public programs. During the second year, the fall core seminar focuses on the development of the M.A. Thesis exhibition; the second semester involves the execution of the exhibition and related programs.

### Contemporary Art History and Critical Theory ARTH503 or CS500

Each semester curatorial studies students choose from various art history, visual culture and critical studies courses taught by SFAI faculty. Student without pre-requisite art history background are required to enroll in ARTH500 Contemporary Art and Critical Thinking before taking other art history courses. Please refer to Fall 2003 and Spring 2004 course description supplements for specific classes offered each semester.

### Art Writing CS500

Each semester curatorial studies students will take an Art Writing course. The first semester course provides an overview ranging from more formal critical essays to preparing text for press releases and didactic labels. In addition to reading assignments, students will write essays and critical reviews of work in local galleries, museums or other exhibition spaces. Other Art Writing courses, taught by both regular SFAI faculty and visiting art critics or writers, will present a range of art criticism and methods of writing about contemporary art to prepare students for their M.A. exhibition catalogue essay and other documentation or publications related to their project. Please refer to Fall 2003 and Spring 2004 course description supplements for specific classes offered each semester.

### Curatorial Forum CUR 502

The Curatorial Forum is designed to supplement the Curatorial Studies Program by giving graduate students exposure and access to artists, visiting curators, critics and scholars actively working in the field. This series will take place on campus at 800 Chestnut Street as well as in galleries; alternative spaces, studios and museums to further expose students to a diverse range of artists and art. Visiting artist lectures will typically occur on Friday afternoons, but some lectures and/or meetings may be scheduled at alternative times, including Saturdays. Students will also have the opportunity to meet with some guests for small group discussions. Attendance is required for all students. Three or more absences can result in a failing grade. Students are required to sign the roll sheet at the Lecture Hall door, remain for the duration of the lecture, and participate in the discussion period directly following the lecture.



## 1st Year Curatorial Projects CUR 511

During the first year, students will work on curatorial projects either on the SFAI campus or within local organizations. Working with a professional to facilitate projects from their initial inception to final presentation to become familiar the process of making curatorial decisions and how to execute or organize programs. Curatorial projects on campus might include working on exhibitions in the Walter and McBean Galleries or the Diego Rivera Gallery; working on public lectures or visiting artists programs; organizing exhibitions from SFAI's on-line gallery and website; assisting on the MFA exhibition. Off-site projects will be approved on a case-by-case basis.

### Electives

Curatorial students will take additional graduate level courses in studio art, art history or theory; interdisciplinary studies or liberal arts. All students will be encouraged to take a studio art course (painting, sculpture, new genres, printmaking, photography, film, or digital media) or a critique seminar, by permission of the instructor. Please refer to Fall 2003 and Spring 2004 course description supplements for specific classes offered each semester.



# Registration Form

**TERM: SUMMER 2003**

**Degree/Program at SFAI:** ☐ BFA ☐ PB ☐ Summer MFA ☐ MFA ☐ Non-Degree

Last Name	First Name	Local Telephone Number
-----------	------------	------------------------

Social Security Number	Date of Birth	Major
------------------------	---------------	-------

Local Address	City	State	Zip
---------------	------	-------	-----

Billing Address (if different from above)	City	State	Zip
---	------	-------	-----

Name of person to contact in case of emergency	Telephone Number
--	------------------

Title VI of the Civil Rights Act of 1969 and Title IX of the Educational Amendments of 1972 require the following information. **Please check the boxes appropriate to you.**

☐ Female      ☐ International Student (non-resident alien)      ☐ Hispanic      ☐ White/Non-Hispanic      ☐ Black/Non-Hispanic  
☐ Male      ☐ Native American      ☐ Asian Pacific Islander      ☐ Non-Resident of US

I GIVE ☐ / I WITHHOLD ☐ permission for SFAI to release my Public Directory Information for this term as provided by The Family Education Rights and Privacy Act of 1974. **Seniors: If this is your final term, your choice now will remain after graduation.** "Directory" information is defined as: name, local residence and phone number, major field of study, current schedule of classes, dates attended and degree(s) conferred.

COURSE CODE	COURSE TITLE	INSTRUCTOR	DATES	DAY	TIME	CREDIT
				TOTAL UNITS		

**How do you plan to pay for tuition?** (please check one)

☐ PAYMENT IN FULL      ☐ FINANCIAL AID/LOANS      ☐ STAFF BENEFIT

CREDIT CARD NUMBER (VISA, MC & AMEX only)	EXPIRES	NAME ON CARD
---	---------	--------------

☐ CHECK ENCLOSED (Please make check payable to SFAI)

I have read and agree to observe the rules of conduct, the academic and financial regulations, and the health/safety guidelines of the San Francisco Art Institute as published in the 2003-04 Course Catalog.

STUDENT'S SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_

**For Registrar's Office Only:**☐ MAIL    ☐ PHONE    ☐ FAX    ☐ IN-PERSON

Initials and Date

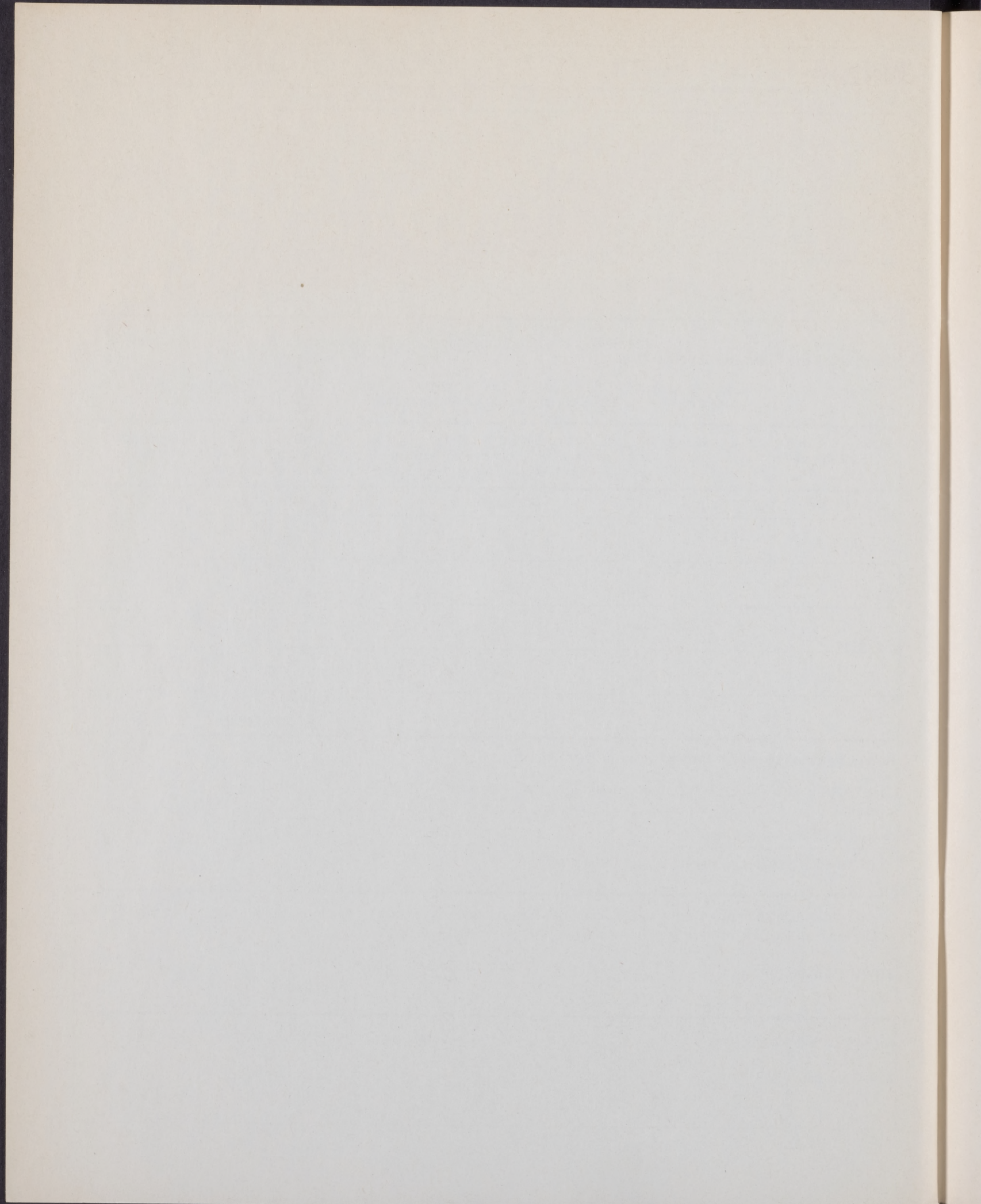














**Notes:**



**Notes:**



**Notes:**











**important telephone numbers**

	(415)
academic affairs	749-4534
admissions	749-4500
advising/undergraduate	749-4533
advising/graduate	641-1241 x 1000
career resource center	749-4524
financial aid	749-4520
personal counseling	749-4587
registrar	749-4535
security	749-4537
store	749-4555
student accounts	749-4544
student services	749-4525

800 chestnut street  
san francisco, ca 94133

**[www.sfai.edu](http://www.sfai.edu)**

sign up for the e-mail  
newsletter at [www.sfai.edu](http://www.sfai.edu)  
and receive weekly notices  
about lectures, visiting  
artists, exhibitions, and  
more

cover:  
Shannon Castleman (MFA, Photography)  
*untitled*, 2003  
silver gelatin print